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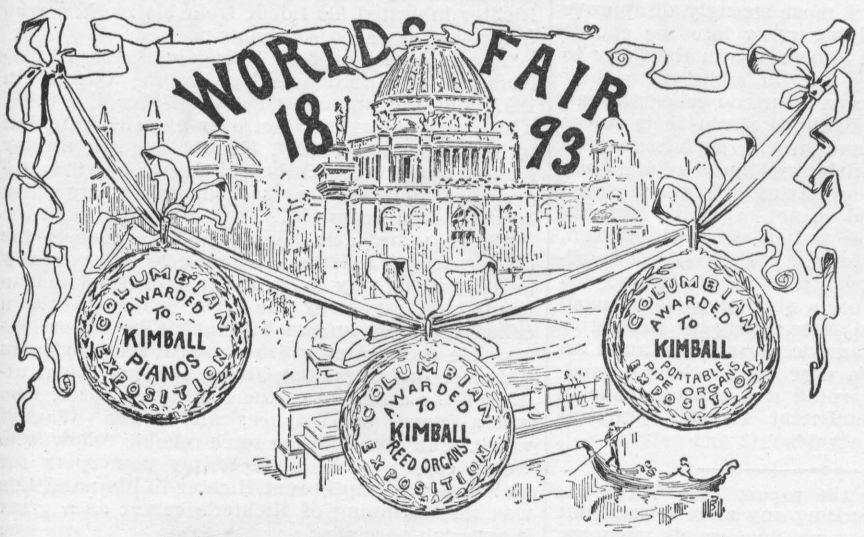

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WHILE WAITING FOR THE TEACHER.

Music.—It is said that there are 230,000 singers in the choirs of the Church of England.

Paderewski has had an unprecedented success in his recent European tour. In London the receipts of his last concert were over $6,000. In Paris he broke all records with receipts of 14,800 francs. He will sail for America in October.

Jean de Reszke, who with his brother is a Polish nobleman by birth, has been decorated by Queen Victoria with the Royal Victorian order of the fourth class. Sir Arthur Sullivan is the only other musician who has been honored with this especial decoration.

Literature.—Kipling and Hall Caine are both said to be in danger of suffering from an "overboom." In the former case this arises from too much "stage management," and too much "Stalkey stories." which shock some of his old readers and fail to interest many others.

Medicine.—Antikamnia tablets act primarily on the nervous system, and are used for relieving pain. The definition of the word "Antikamnia" is "opposed to pain," which, judging from the pain and suffering alleviated by this remedy, is most appropriate. Antikamnia is not an opiate nor a narcotic. It is simply a "pain reliever," which does not merely stifle pain, but prevents it, and this it accomplishes without giving rise to any collateral inconveniences or any of the unpleasant after-effects which so often follow the use of many remedies for pain. In neuralgia, be it dental, facial, sciatic, or general, the relief afforded is safe, certain and quick. Special attention is called to the obtunding properties of Antikamnia in all forms of ovarian pain, or in all painful conditions, such as headache, backache, nervous irritability, etc., arising from irregularities of menstruation. Cessation of pain in these cases invariably follows the taking of two five-grain Antikamnia Tablets; taken with a little wine, water, or a hot toddy, if preferred. This dose may be repeated every two or three hours.—*The Practical Doctor.*

Science.—Dr. Grassi presents a note to the *Atti dei Lincei*, calling attention to the absence of malaria from certain districts where mosquitoes are numerous. He believes that some varieties of gnats are connected with the propagation of the disease. The common gnat, Culex pipiens, he regards as harmless; but a larger species, Anopheles claviger, known in Italy as the "zanzarone" or "moschino," is very prevalent in malarious districts. It is active only after sunset, which may explain the old superstition that it is dangerous to fall asleep in a malarious region just after sunset. These discussions may cause active measures to be taken for the destruction of mosquito larvae in places where malaria abounds.

Miscellaneous.—Queen Victoria now rules 367,000,000 people, a greater number than has ever before acknowledged the sovereignty of either king, queen or emperor.

Mexico is the richest mineral country in the world, not excepting Peru.

The Yellowstone geysers are reported to be gradually lessening in activity.

Japan had only one newspaper twenty-five years ago. Now it has nearly 1,000.

During 1898, 19,949 patents were issued in the United States.

In Italy there are more theatres in proportion to population than in any other country.

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THE MUSICAL OUTLOOK.

Upon the horizon of music there is not a cloud as big as a man's hand. The era is a vast desert, and there is a host of little things creeping on the sands of time. Is it true that a man to be regarded as a great composer must be dead? Not at all, says W. J. Henderson, in Music Trade Review. For in their lives Rossini and Verdi saw the spread of their glory from the East unto the West and heard their operas sung in half the languages of Europe. Meyerbeer reigned an uncrowned king in the art world of Paris, and greater men than he waited for the recognition of his nod. Liszt held the court of a petty autocrat at Weimar. Male pianists came and went and the world wotted not of them, but Liszt patted them on the back of their pride and told them it was well with their technic. Women came, and went—not always so quickly as the men—and Liszt always kissed them into lifelong adoration of his touch. Verdi to-day walks the streets of Genoa and the people shout "Viva Maestro!"

No, a man need not rot in the grave to have the world acclaim him as a great composer. Yet aside from the grand old man of Italy, the illustrious creator of "Aida" and "Falstaff," whose sun is setting and whose time of labor is past, there is not a man living whom the world recognizes as a great composer. Johannes Brahms was the last of the Titans. And he followed the lord of all the Russians, the storming Tschaikowsky, into a past where both now sit in the shadow of the fathers, for Beethoven still towers the most majestic figure in the picture which they sought to fill. Who sees a Beethoven in the musical activities of our time? "If any, speak, for him I have offended." If there be any composer who in this dull and prosaic time is worthy of a seat beside the mighty, will some good brother please point him out to the dimming vision of one who is weary with long watching?

There was a time, and that not long ago, when many of us who were eager for the strength of new blood in our holy art thought that in Mascagni the promise was to be fulfilled. His "Cavalleria Rusticana" imposed upon the whole round world by the glow of the blood which it showed on its surface. It burned with the fiery flush of the new romanticism of our time. That romanticism has enriched our literature with a host of petty masterpieces, full of the chronicles of the drum and trumpet, and has enlivened our stage with the clash of the long-forgotten rapier. It has brought us back our D'Artagnan, and it has given us Cyrano and Rudolph Rassendyl. It has written a new lease of life for Flaubert and Dumas, and it has made the wilderness rank "Ben Hur" as a classic.

But where is the genius in opera to-day? It is not this blusterer. Nor is it the smart, smug Massenet, with his familiar patterns and his unpublished but quite well-known recipe for a grand opera. It is not Puccini, with his "Boheme," though the man has a gift of melody quite extraordinary in these days of stertorous phrases and coagulated chords. But something more than a mere tune-maker is required to sit in the seats of the mighty.

No, the note of genius does not sound in the opera of our day. The lyric drama, in spite of the so-called reforms of Wagner, still smacks of the theater. There is too much of the musical stage carpenter in its manufacture. It will find its way into the limbo of things ephemeral, while the dramas of Mozart and Wagner and the operas of Verdi and Gounod will continue to live on the stage of the opera houses and in the hearts of the people. But if there is no sign of genius in the opera, how much less is there in the field of orchestral music. The greatest living symphonist is Dvorak; the greatest living composer of overtures is Goldmark. It is not a thing on which the round world can felicitate itself and make feasts of rejoicing. Dvorak is a man of extraordinary talent, but he never sweeps the heartstrings as the Russian bard of the horns and bassoons did. Sgambati pleases, but so does Moszskowski. It is not likely that either of these men ever raises a feeling of antagonism in any breast, and no composer who had the Attic salt in his work could fail to do so.

Yet in all this there is nothing to cause us discouragement. The truth is that, so far as we Americans are concerned, a breathing spell is really needed. New hopes, new aspirations, lie before the exponents of the tone art. When the present unsettled conditions pass and the poise of a perfect understanding comes again, then in the fullness of that time there will arise some new genius to whom the new methods and the new ideals will be the ready material of progress.

LEHMANN'S ADVICE TO WOULD-BE OPERA SINGERS.

To a representative of "Woman's Life," Mme. Lilli Lehmann has given some excellent advice on the operatic career. "I most strongly disapprove of girls who are studying going into the chorus and making their first appearance in that way to get used to the stage; for, in addition to their proper studies, they have to attend rehearsals all the morning and are liable to strain their voices by singing at them and at the performance in the evening. Young girls need more repose than such a life is capable of giving. Begin in small parts is my advise and do not begin too early. A girl may commence her serious work at eighteen, but she will need five or six years good study afterwards. Five-and-twenty is by no means too late for a woman to begin singing parts of moderate importance, and from thirty to thirty-two is time enough for dramatic parts. Nor am I an advocate for excessive practice; an hour's intelligent work in the morning and another hour in the afternoon are sufficient for all practical needs."

From Rome comes the report that Verdi has given up all idea of writing any more operas, but has been engaged for some time on his memoirs, which will soon be completed. He spoke about his intention to write such a book to a friend several years ago, explaining that what impelled him to undertake this task was less the desire to tell the story of his life than to explain to the world how he came to change his operatic principles so completely in his latter period. His attitude towards Wagner, whom he acknowledges as his superior, will be specially dwelt on, and his hope is, he declares, to conciliate his enemies as well as to please his friends.

The King of Greece has expressed the desire to create a national theater at Athens like the theaters of the courts of Germany, and he has offered the sum of about $60,000 to transform the Theater Royal and adapt it to present needs. For this purpose he has given carte blanche to M. Jules Randolph, inspector of the Imperial Opera at Vienna. The repertoire of the future theater and the subject of decorations and costumes are being carefully considered by the King. This being so, says "Le Menestrel," it may be hoped that the National Theater of Athens will become worthy of the great traditions of the Greek theater. It is not stated whether the National Theater of Athens will give performances of opera, though it is to be hoped that this will be the case, for at present lovers of music at Athens have to be contented with bad operatic companies.

Emma Calve posed for the statue which is to ornament her tomb just before she sailed for this country. She went up to Paris from Cabrieres, dressed herself as Ophelia and assumed the attitude in which she wants to be perpetuated. Maurice Grau is to make once more the interesting experiment that has so far met with little success. Mlle. Calve's great talents are appreciated by the critics in every role; but for the public there are but two operas in which she is interesting. These are, of course, "Carmen" and "Faust." The list of works in which she has been heard is rather long for the Metropolitan, but scarcely one of them has ever reached more than two or three representations. Beginning with "L'Amico Fritz" the list includes "Hamlet," "Les Pecheurs de Perles," "La Navarraise" and "Mefistofele" among others. But the public remained away until Mlle. Calve appeared as the heroine of the Bizet or the Gounod opera, in which her drawing powers were always great. This year Mr. Grau is to see what can be done with Massenet's "Herodiade," which has never been sung in this city, and is indeed heard rarely anywhere. Cherubino and Juliette will not be sufficient to alternate with the roles in which Mlle. Calve is popular, and so "Herodiade" has been selected because that opera provides also a good role for M. Saleza. Mme. Mantelli and MM. Plancon and Scotti are to be in the cast. Mlle. Calve will, of course, sing in "Cavalleria Rusticana," with Mme. Sembrich, and in either "I pagliacci" or "La Fille du Regiment."

It is proposed to place a memorial to Liszt at Weimar. For a suitable design three prizes are offered. The first of these is worth £100, the second £50 and the third £25. The total cost of the statute is estimated at £2,000.

HANS RICHTER.

The following interesting biographical details of Hans Richter appeared recently in the London "Musical Times:"

"Like many other eminent musicians Hans Richter inherited his talent from his mother, who was a distinguished soprano singer.

"She took the part of Venus in the first performance of 'Tannhauser,' given in Vienna in 1857, and she published a 'School' for the voice, which was appreciated not only by musicians, but by the eminent scientist, Helmholtz. As a boy Richter sang in the Cathedral choir. His first appearance in public was as a drummer boy when he was seven years old.

"Three years later he played at a concert the piano part of a Hummel quartet. Subsequently he learned to play most of the orchestral instruments, but especially the horn, which has been called the most human instrument in the orchestra. He received only $15 a month for playing in a theater orchestra, but his exceptional talent attracted the attention of the conductor, Esser, who was a friend of Wagner; and when Wagner wrote, 'Can you send me some reliable fellow who would copy out the score of my new opera for me?' Esser promptly sent Richter to him; and this was the beginning of Richter's career as a great Wagnerian specialist.

"He lived thirteen months under Wagner's roof at Thiebschen, and during all that time Wagner was composing 'Die Meistersinger'—entirely in his head, for Richter never once heard him touch the piano in all those months. In 1867 Richter was appointed conductor at the royal opera at Munich, a much coveted post, which, however, he resigned when he found that, in spite of the King's orders, 'Rheingold' was being put on the stage with very inadequate scenery.

"His later career, as conductor of the Bayreuth festivals, is known to all. Wagner often said, 'My Capellmeister must be able to sing a phrase.' Richter is able to do this, much to the advantage of his rehearsals. A member of his London orchestra says that 'his power is not in his baton, but in his eye and in his left hand.'"

The musical season of 1899-1900, which is about to begin, says Musical Age, promises to be one of the most notable in the history of music in this country. Maurice Grau announces another season of grand opera at the Metropolitan, and although the De Reszkes will not return, several new artists have been engaged to fill their places, and with the women of the company the cast will be a very strong one.

It will be a remarkable season for pianists, as Paderewski will make a tour of the country. The eccentric De Pachmann is expected to repeat his past triumphs; Rafael Joseffy will make an extensive tour, covering several points where he has not previously been heard. Mark Hambourg, the young Russian pianist, who has astonished Paris and taken London by storm, will give a series of recitals, and appear with the leading orchestras in the principal cities. Mme. Rive-King, the distinguished pianist, has already announced an extensive tour extending to the Pacific coast.

Sieveking is also announced for this season. Petschinikoff, the Russian violinist, has been engaged as soloist by the New York, Boston, Pittsburg, Cincinnati and Chicago orchestras. Dehnanyi, the young Hungarian pianist, who created a sensation in London, is to appear with the Boston Symphony Orchestra. William Gericke is authority for the statement that Dehnanyi is one of the great pianists of the day. Antoinette Szumowska, the only pupil of Paderewski, will appear in many cities in a series of concerts and recitals.

Miss Rosalie Wirthlin, the charming contralto, is creating the most favorable impression at St. Peter's Episcopal Church, where she is now engaged. Miss Wirthlin's voice is of a pure, sweet and clear quality and of great power. Her phrasing and enunciation are impressive. Miss Wirthlin sings her numbers without the least effort, and with commendable vocal art and expression.

Joseph Jefferson once wrote this beautiful paragraph on music: "I have always loved music, and I would not give away for a great deal the little that I know. I am not at my ease with those who have a contempt for music. Music is like a discipline—it makes men sweeter, more virtuous and wiser. One can be sure of finding the germs of a goodly number of virtues in the hearts of those who love music. But those who have no taste for it I value as I do a stick or stone. I pretend, and I declare it without shame, that after theology, there is no art comparable to music."

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THOMAS M. HYLAND, . EDITOR

NOVEMBER, 1899.

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The Musical public will be gratified at the announcement of a season of twenty Popular Concerts to be given by Mr. Charles Kunkel, the celebrated pianist and composer, at Association Hall, Y. M. C. A. building, Grand and Franklin Avenues, every Tuesday evening at 8:15 o'clock. The first concert will take place Tuesday evening, Nov. 21st.

The Kunkel Popular Concerts have aroused the greatest enthusiasm, season after season, and have filled the cozy Association Hall to overflowing at every concert. Lovers of music will be enabled to enjoy many rare treats in the high-class and popular programmes for which these concerts are noted and which will be rendered by the very best obtainable talent.

The attention of parents having children taking piano and singing lessons is especially called to the many advantages afforded by attendance at these concerts. Pupils have an opportunity of hearing the best written compositions for the piano and voice, rendered by the best available talent, and of watching the manner of execution, thus obtaining a magnificent lesson that could not be had for twenty times the price of attendance.

Report speaks of a contemplated effort to give festival concerts at the Exposition in Paris, next year, with an enormous orchestra on the model laid down by Berlioz in his "Treatise on Modern Instrumentation." Should the orchestra be identical with that of Berlioz it will contain 465 instruments, divided as follows: One hundred and twenty violins, 40 violas, 45 'celli, 18 double basses (three strings), 15 other double basses (four strings), 4 octo-basses, 6 large flutes, 4 third flutes, 4 piccolos, 6 oboes, 6 corni Inglesi, 5 saxaphones, 16 bassoons, 15 clarinets, (various), 16 horns, 8 trumpets, 6 cornets, 12 trombones, 3 ophicleides, 2 bass-tubas, 30 harps, 30 pianofortes, 1 organ, 8 pairs of kettle-drums, 6 drums, 3 bass drums, 4 pairs of cymbals, 6 triangles, 6 sets of bells, 12 pairs of cymbals, 2 great bells, 2 gongs, 4 avillons Chinois.

GRAND OPERA.

Under the direction of Maurice Grau.

The Metropolitan Opera House Company which will be heard here November 1, 2, 3 and 4, at the Olympic Theatre, is the most complete and extensive, as well as the best equipped organization for the production of grand opera that has ever been gathered together under one management.

Last year it fulfilled an unprecedented season in New York, both in point of receipts as well as in artistic achievements. To the strengthening of its ensemble Mr. Maurice Grau has devoted many months, carefully selecting in Europe all the most famous artists that could be secured. The result has more than exceeded his most sanguine expectations, and it is simple justice to say that never before in the history of Opera in the United States have so many of the world's greatest singers figured in one company.

Taking into consideration the fact that the Metropolitan Opera House Company is the largest musical organizaztion ever brought to this country and that artistically the operas are to be produced on a greater scale than ever before, it is safe to predict that the performance will mark a new era in operatic management.

When the Company under Mr. Grau's direction begins its short engagement in this city, an absolute majority of the most famous singers of the present generation will be heard here. Such an enormous operatic enterprise has never before been undertaken in America, and it is easy to believe that nowhere else has there been an impresario so bold and courageous as to gather together an aggregation of this size and expense. It is the very apotheosis of the star system.

It is a fact to be noted and borne in mind that every opera to be presented by the Metropolitan Opera House Company this season will be cast with the same artists and staged in the same manner as it has been in New York, and will also be provided with an adequate ballet, a well drilled chorus and a complete orchestra.

The operas to be given are: "Carmen," on Wednesday, Nov. 1; "Barber of Seville," on Thursday; "Faust," on Friday; "La Traviata," at the Saturday matinee, and "Lohengrin," on Saturday night. The prices have been fixed as follows: Lower floor,$5; balcony,$4, $3 and $2; gallery,$1.50. A subscription sale of season tickets for five performances will open next Tuesday morning, Oct. 21, and a reduction of 20 per cent. will be allowed to all purchasers of the $5 and $4 tickets. The sale for one or more performances opens Friday, Oct. 27.

The principals announced for the St. Louis season include Mme. Emma Calve, Mme. Marcelli Sembrich, Mlle. de Lussan, Mme. Clementine de Vere, Miss Susanne Adams, Miss Susan Strong, Ernst Van Dyck, Andreas Dippel, M. Thomas Salignac, M. Claude Bonnard, Signor Campanari, M. Devrics, M. Defriche, M. Pol Plancon and Edouard de Reszke. Especially interesting, however, will be the appearance here of the two American girls who have been successful both in London and New York, Susanne Adams and Susan Strong; and an event of equal interest also will be the first appearance in America this season of one of the greatest living German opera singers, Ernst Van Dyck, who sings the title role in "Lohengrin."

M. Lamoureux has now definitely arranged his projected performances of Wagner's "Tristan and Isolde," an event looked forward to with eager interest by Paris admirers of the Bayreuth master. There will be ten representations of the work, commencing in October, to be given at the Nouveau Theater, which is now undergoing the necessary alteration.

MAJOR AND MINOR.

The Choral Symphony Society will give the first concert of the season, Thursday evening, Nov. 30th, at the Odeon. The Symphony Orchestra, Alfred Ernst, Conductor, will present a fitting program for the occasion. Gertrude May Stein, the well-known contralto, will be the soloist.

Miss Agnes Petring, the popular soprano, is singing at St. Peter's Episcopal Church. Miss Petring possesses a wide compass of voice running from the highest to the lowest notes with a remarkable evenness of tone. She has brilliancy and a fluent execution and uncommon sustaining power. She reaches high C with ease. All Miss Petring's work is characterized by skill, exquisite grace and precision.

Charles Galloway gave an organ recital on the 25th ult., at Columbia, Mo. His success was most pronounced. He has been urged to return at an early date for another concert.

The Cincinnati Saengerfest resulted in a deficit of $90,000. The creditors have donated one-third of their claims. Concerts will be given to liquidate the debt, and the thirty-two members of the executive committee will be assessed $500 each.

Ffrangcon Davies, the Welsh baritone, who will sing at the Worcester, Mass., Music Festival, has removed to Berlin from London. Mr. Davies will appear at the Toronto Musical Festival and take part at Milwaukee in a performance of Tinel's "Godeliva." He returns to Germany at the end of October.

The Paris Opera Comique reopened for the season. Among the novelties to be produced are "Louise," by Gustave Charpentier; "William Ratcliff," by Xavier Leroux, and "Le Juif Polonais," by Camille Erlanger. The following works will probably be revived: "Prosperpine," by Saint-Saens; Bizet's "Pecheurs de Perles;" Massenet's "Werther;" Bruneau's "Le Reve," and Messager's "La Basoche."

Edgar Stillman Kelly, the American composer, is engaged in writing the orchestral and choral music for a dramatic setting of "Ben-Hur." Gen. Wallace, who has heretofore refused to allow his work to be dramatized, has at length yielded, and it is to be brought out during the coming season. The work is one that strongly appeals to a composer of Kelly's rich mind and religious feeling. The production of the work is anxiously looked forward to.

Madame Marchesi, the famous teacher of singing, has lately visited Frankfort, where she made the acquaintance of Herr Nicholas Manskopf, who is shortly to be elected a member of the French Academy. This gentleman has made a collection of manuscripts and autograph letters written by many of the great musicians. Among these are music scores by Haydn, Weber, Saint-Saens and Lortzing; also several examples of the scoring of seventeenth century German musicians —Franz Lunder (1614-1667), one of the most celebrated organists of that period; Dietrich Buxtehude, Bach, Handel, Spohr, Schumann and Wagner.

The South Side Lady Minstrels organized and trained by Miss Carrie Vollmer, gave its first function of the season at Lemp's Hall on the 18th ult. The first part of the evening was taken up by the twelfth annual piano recital given by the pupils of Miss Vollmer, and to this lady's credit it must be said that the recital was deemed too short, everybody being delighted with the admirable work done by the participants and heartily congratulated Miss Vollmer. The Lady Minstrels selected from the leading south side families did their part nobly and showed but little of the amateur. Miss Vollmar spared no pains to bring the minstrels up to the highest standard and all voiced her success.

Referring to the purely fanciful values placed upon old violins, London *Truth* declares that, when subjected to the test of the auction-room, no old fiddle has in the history of the sale-room yet reached the price of $5,000. Some old Italian instruments were lately sold in London at prices ranging from $80 to $1,900. This would seem to indicate that genuine old violins can still be bought at a reasonable rate, at least in the auction-rooms.

It seems to be settled that Emma Eames will not be a member of Maurice Grau's Opera Company at the Metropolitan Opera House the coming season. This lovely singer and beautiful woman seems to have an inordinate idea of her own importance. She was paid $1,000 a night here whenever she sang. That was all right, but she and Grau did not agree over the terms for London. There she had formerly received $500 a night, taking, as the other high-priced artists did, just one-half of the American salary, but this time she wanted more and Grau refused.

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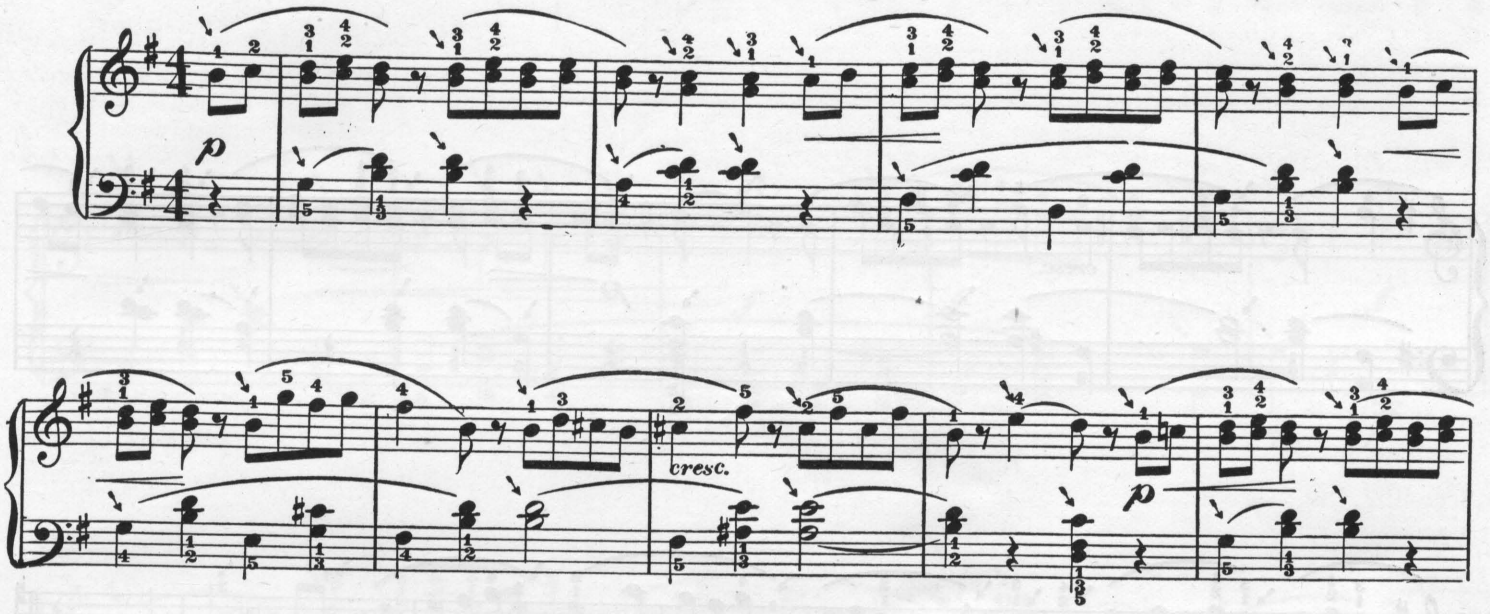
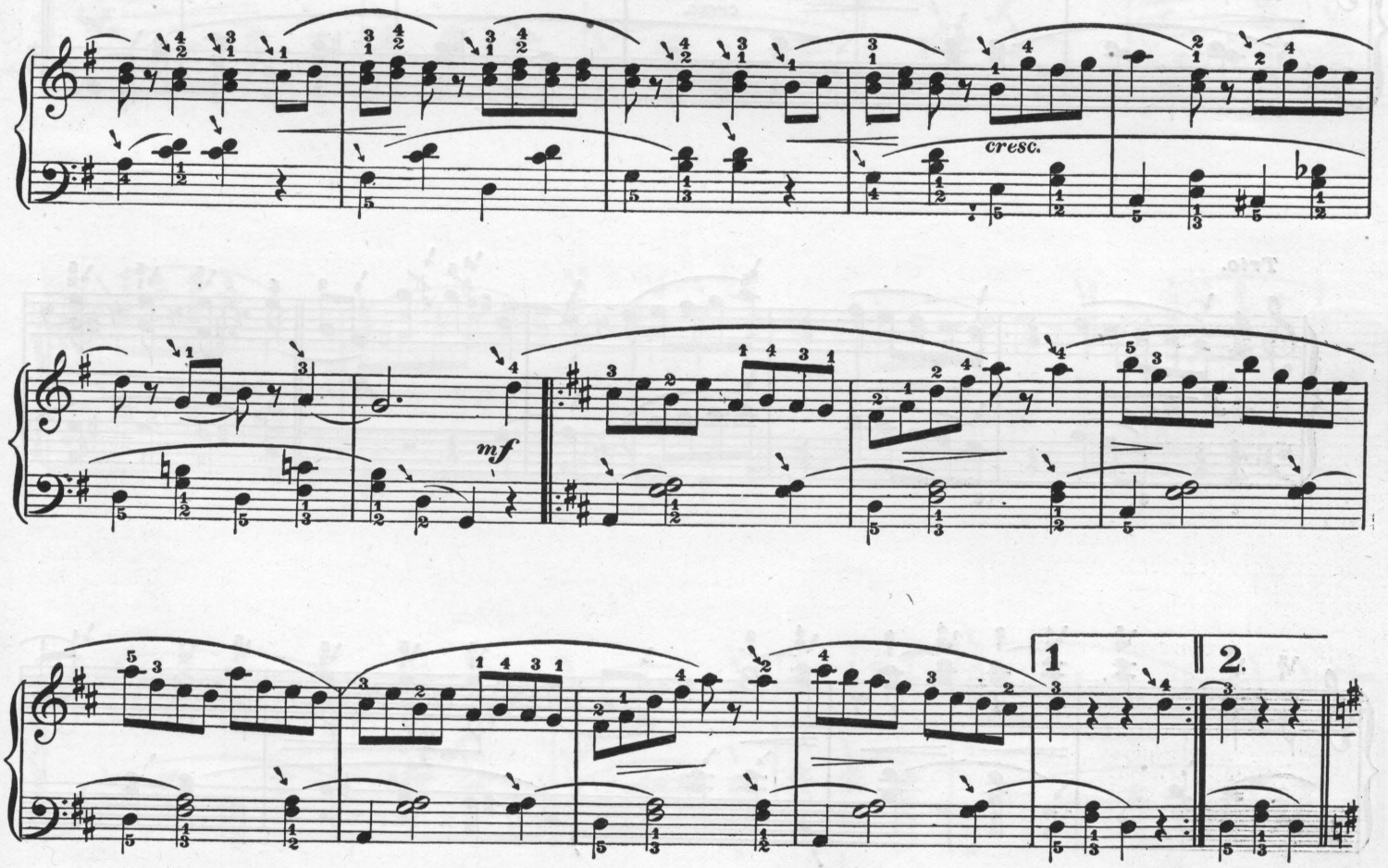
Moderato ♩ = 92.

Otto Anschuetz.





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cresc.

cresc.

Trio.

f

p

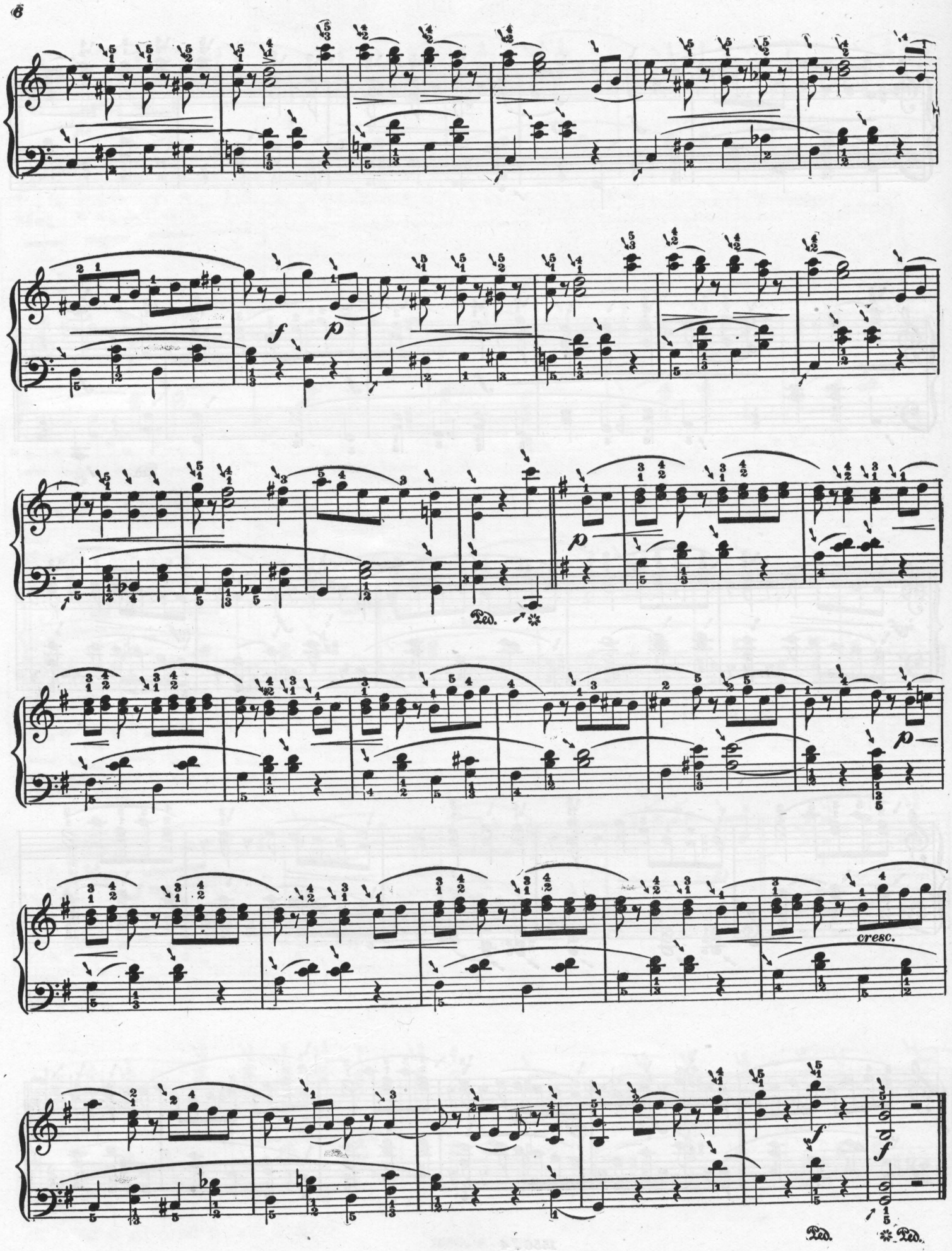
f *p*

f *f* *f*

Ped.

mf *f* *mf*

f *mf*

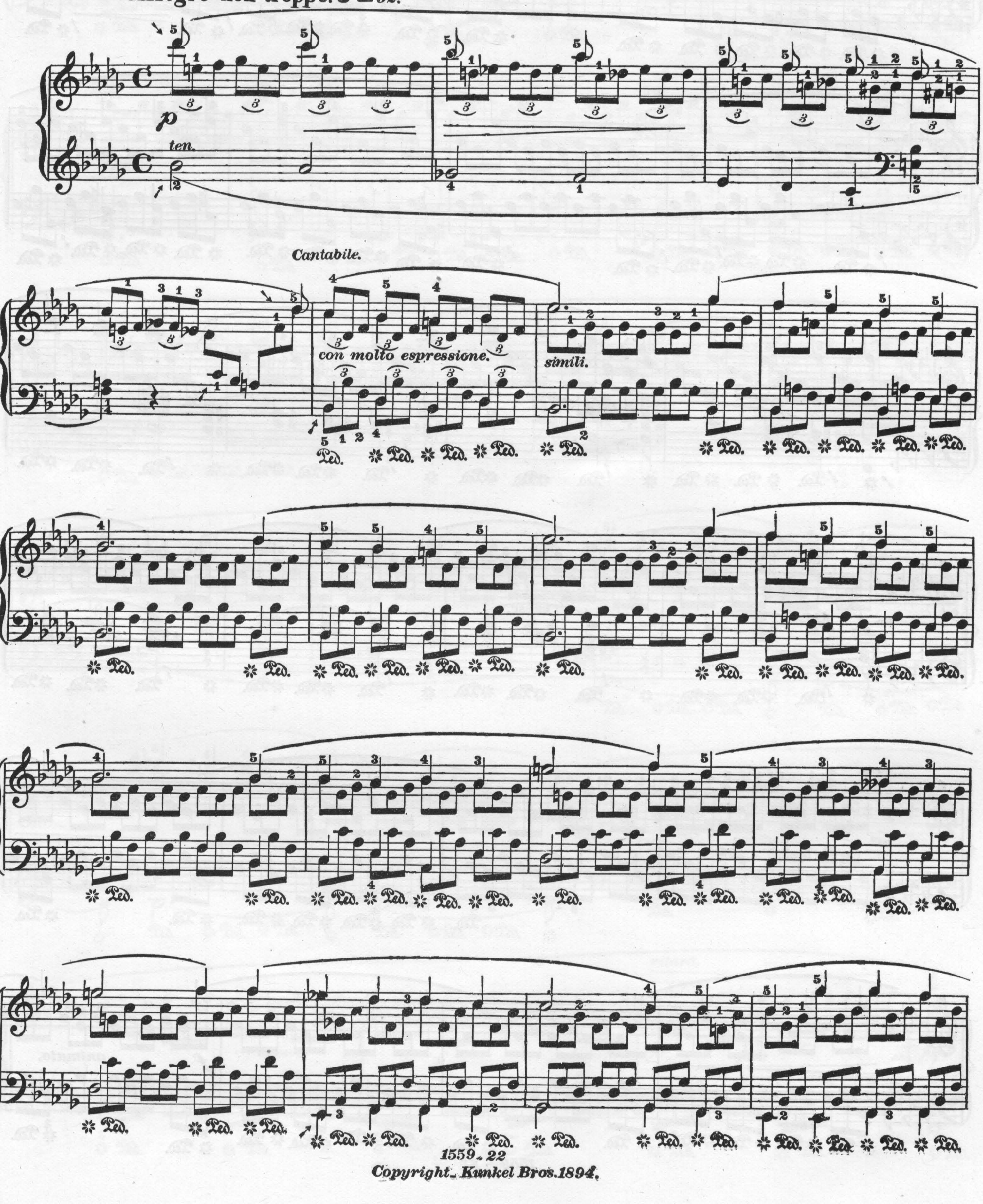

f
p
Ped.
p
p
cresc.
f
f
Ped.
Ped.

I THINK OF THEE.

ICH DENKE DEIN.

Liszt_Bülow.

Allegro non troppo. 𝅗𝅥 = 92.



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dim.

doloroso.

cresc.

animato.

cresc.

ff marcato il basso.

fff

p

cresc.

f

dimin.

ritard.

p pp pp

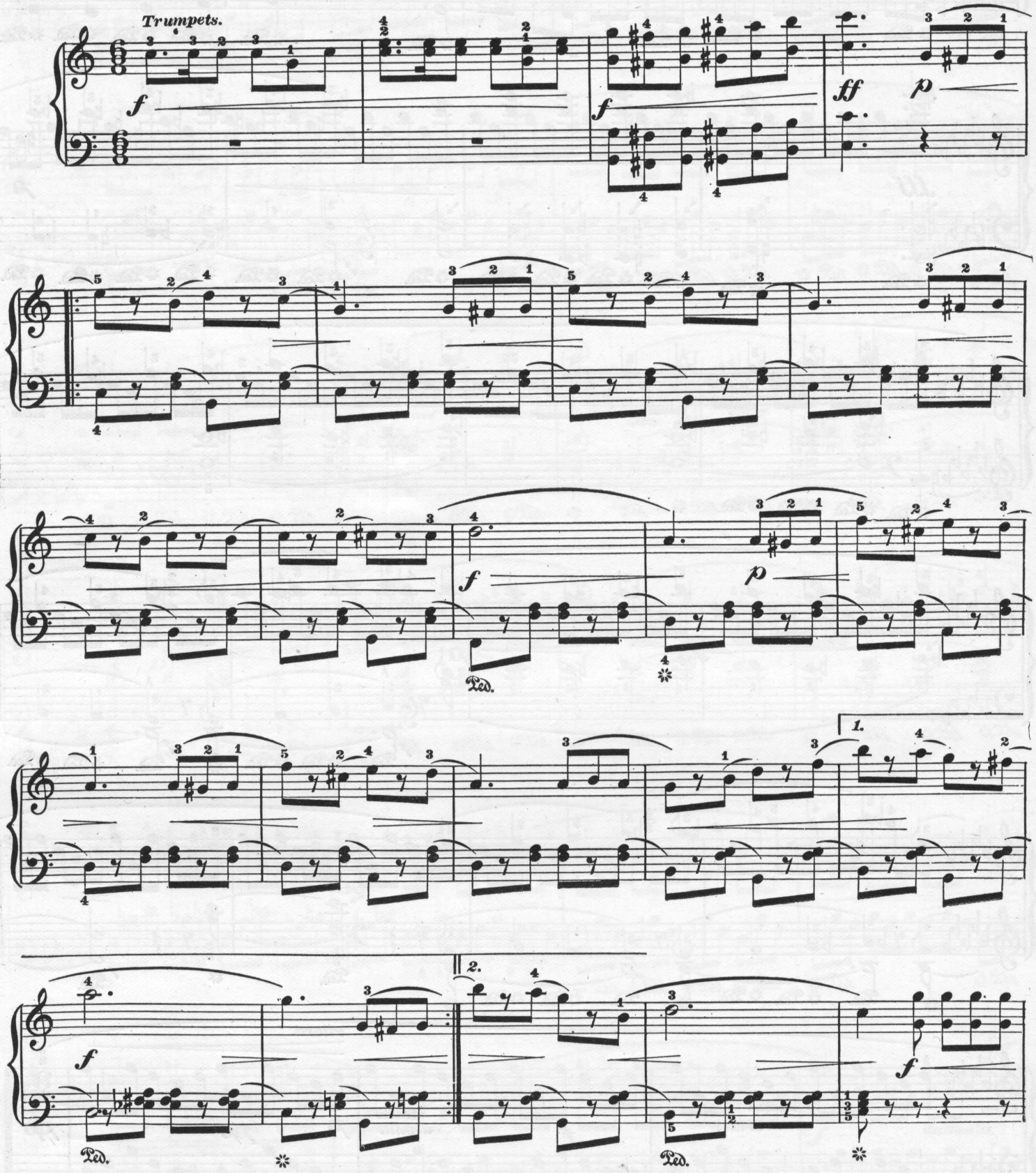
Mc KENDREE BOYS.

MARCH.

Arnold Pesold.

March time ♩. = 108.

Giocoso.



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f *Trombone solo.*

ff *Marcato il Basso.*

ff

ff

p

f

Ped.

f

ff

Fine.

Trio.

ff

Cantabile.

p

Ped.

cresc.

1.

2.

f

ff

We

are Mr. Ken - dree boys ..... We forge our

way a - long..... Mc Ken - dree col - lege

first and last We are Mc Ken - dree boys..... We

ff

are Mc Ken - dree boys..... We forge our

way a - long..... Mc Ken - dree col - lege

first and last We are Mc Ken - dree boys.....

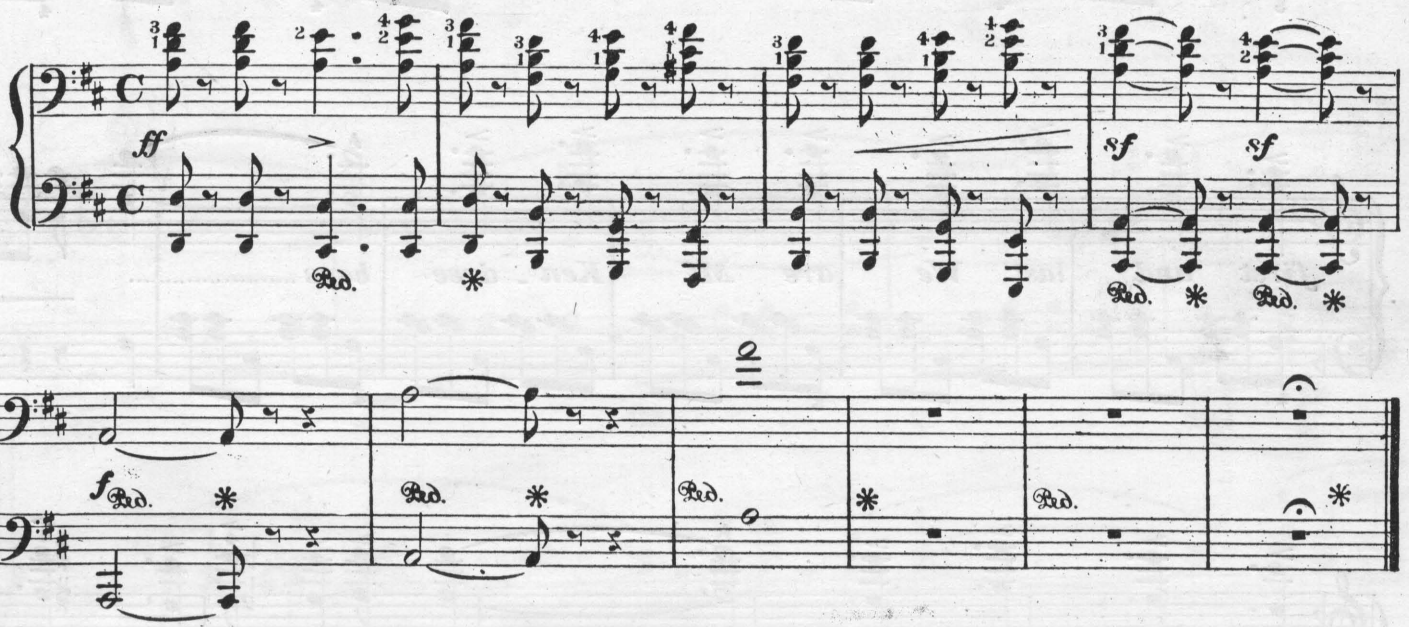
Repeat from beginning to Fine.

Bohemian Girl.

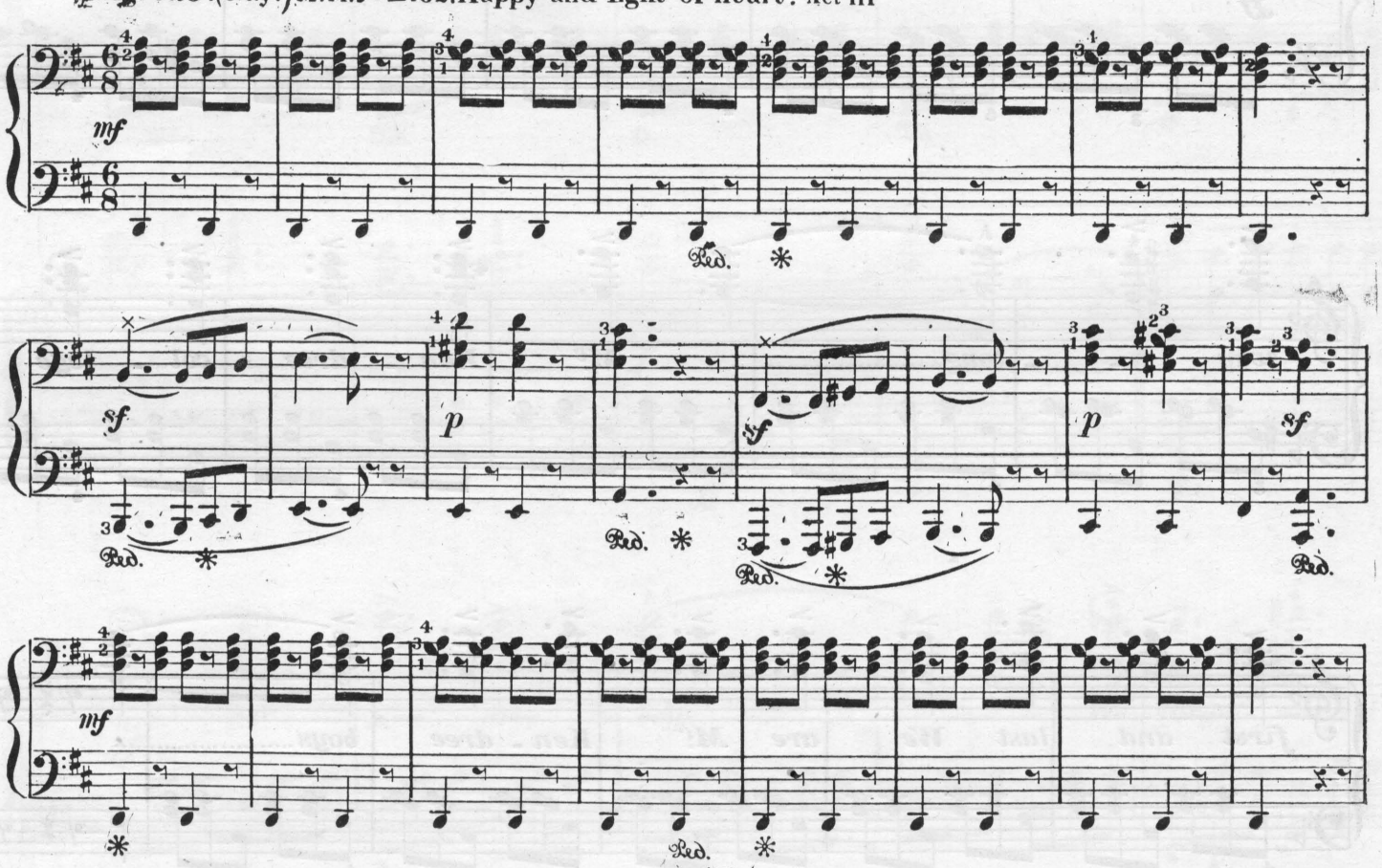
JEAN PAUL.

SECONDO.

Overture. Allegro. (Lively.) M.M. ♩ = 144.



Allegretto. (Gay.) M.M. ♩. = 132. Happy and light of heart. Act III



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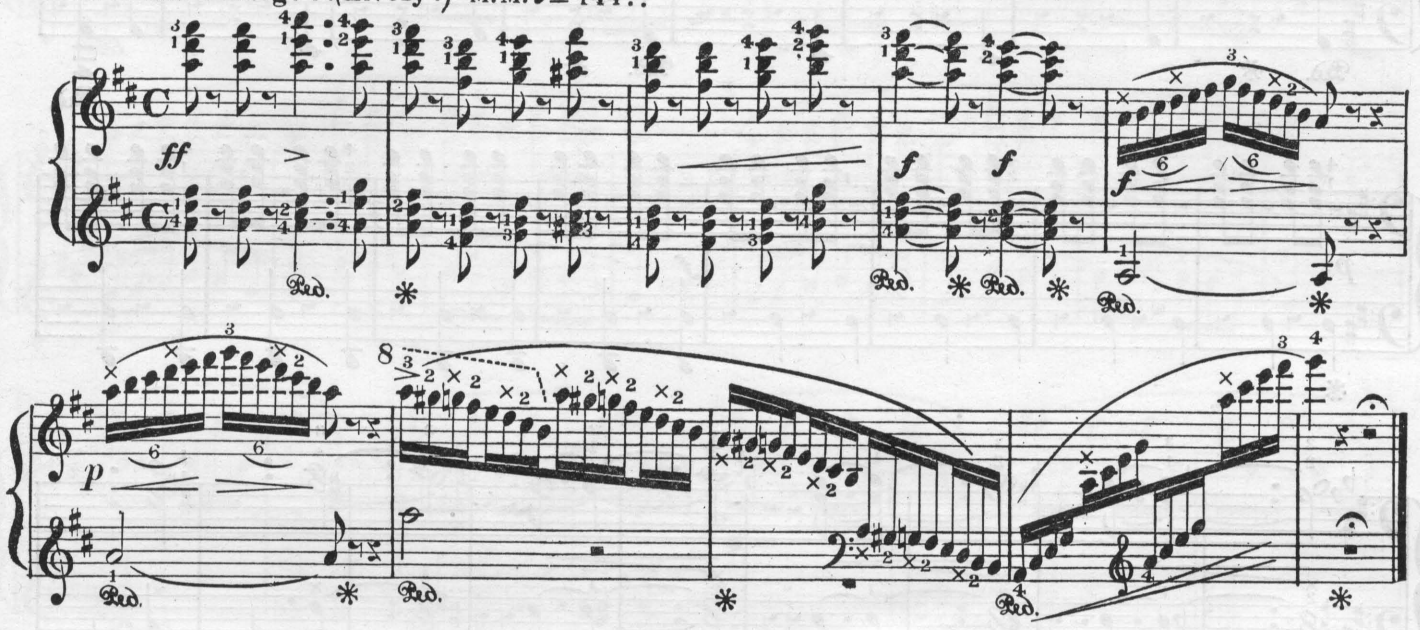
Bohemian Girl.

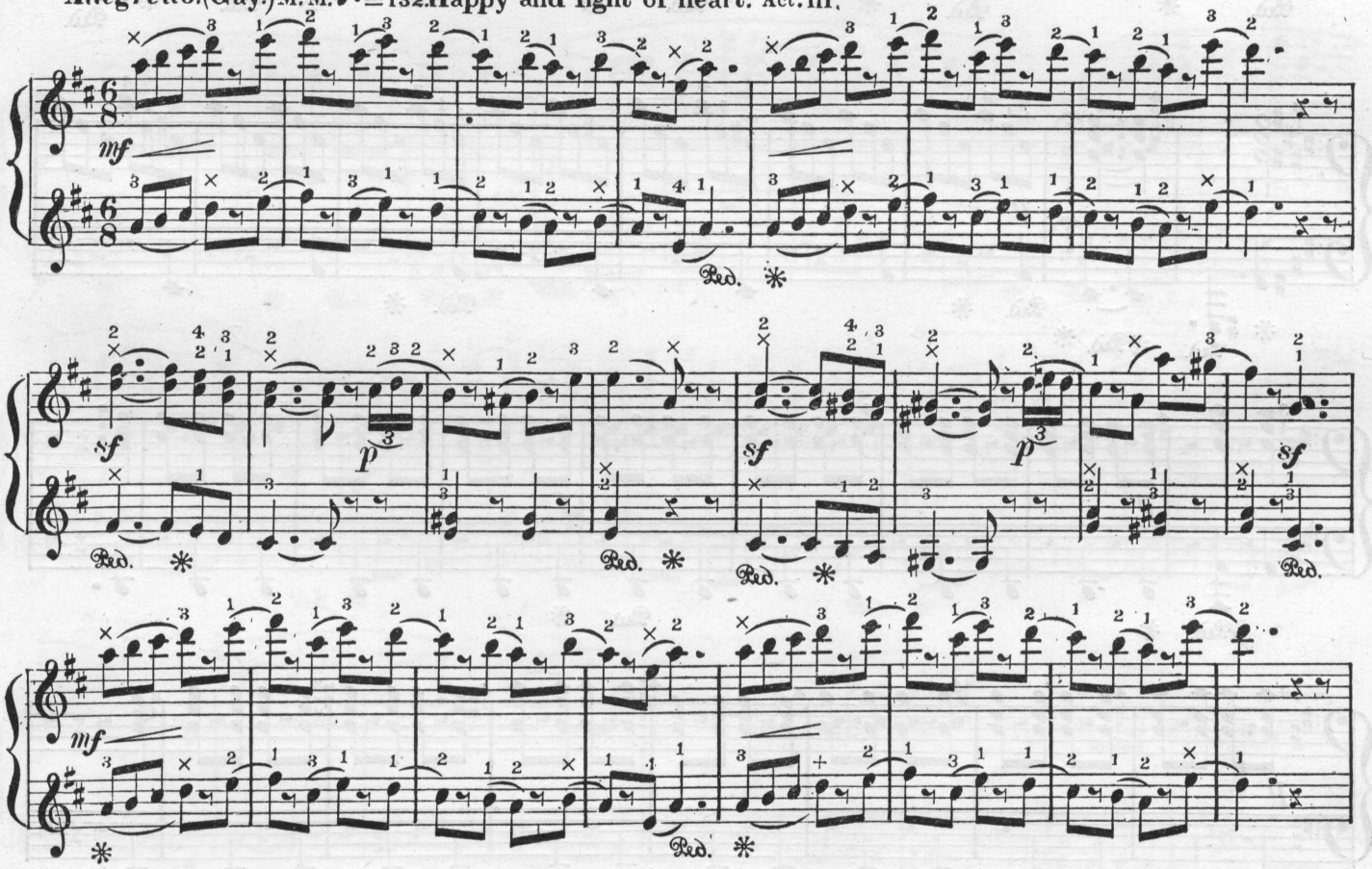
JEAN PAUL.

PRIMO.

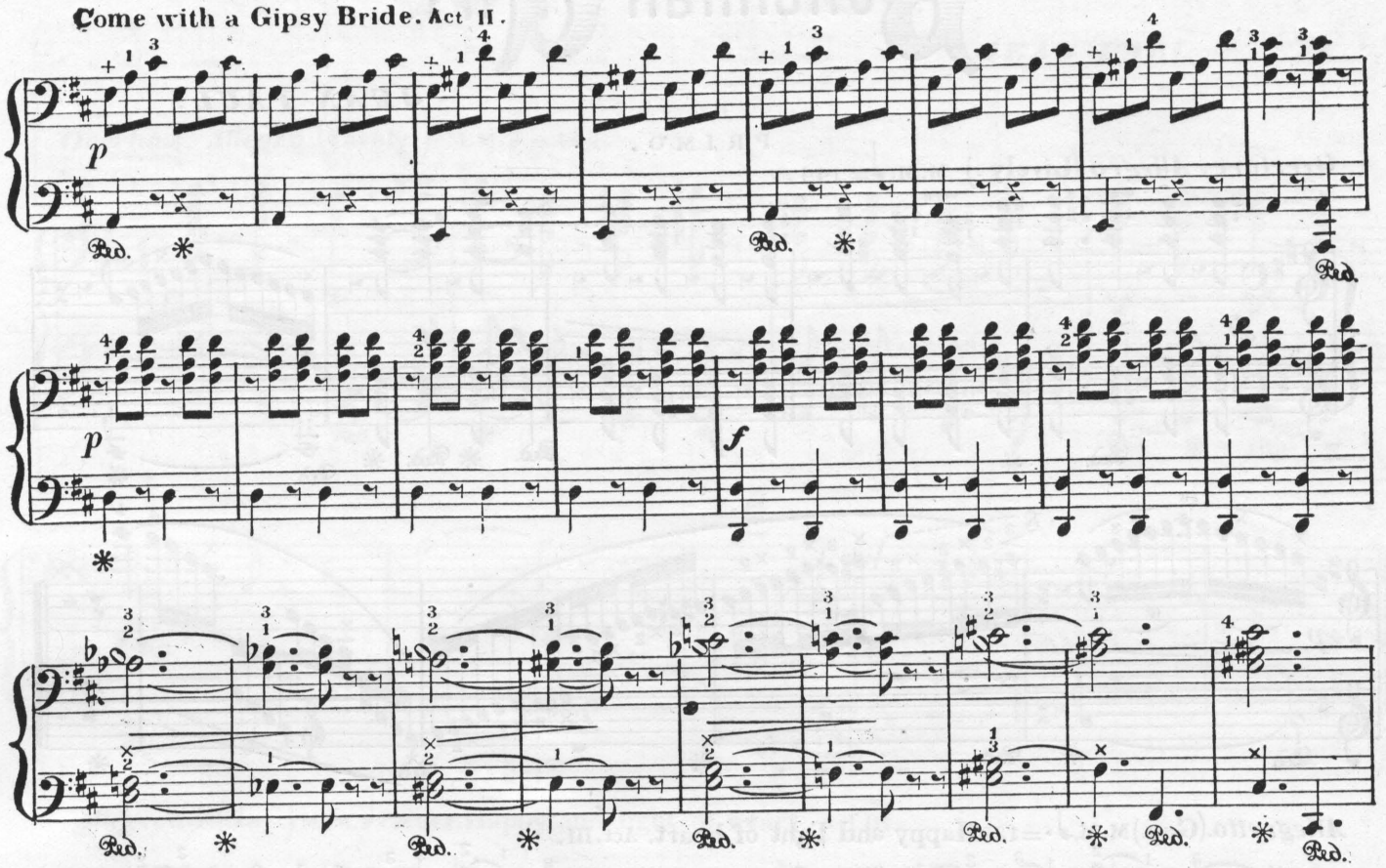
Overture. Allegro. (Lively.) M.M. ♩= 144..



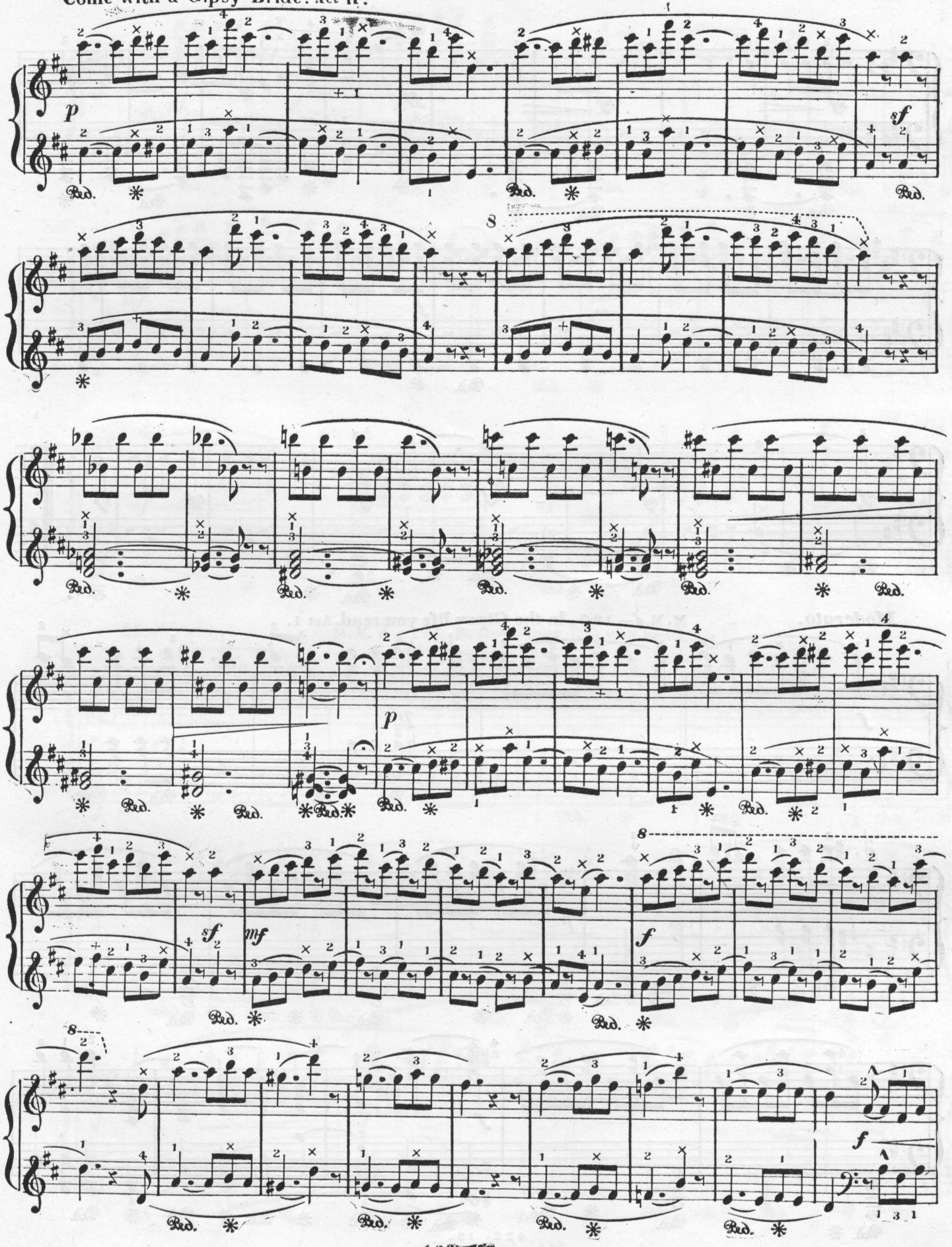
Allegretto. (Gay.) M.M. ♩. =132. Happy and light of heart. Act. III.



Come with a Gipsy Bride. Act II.



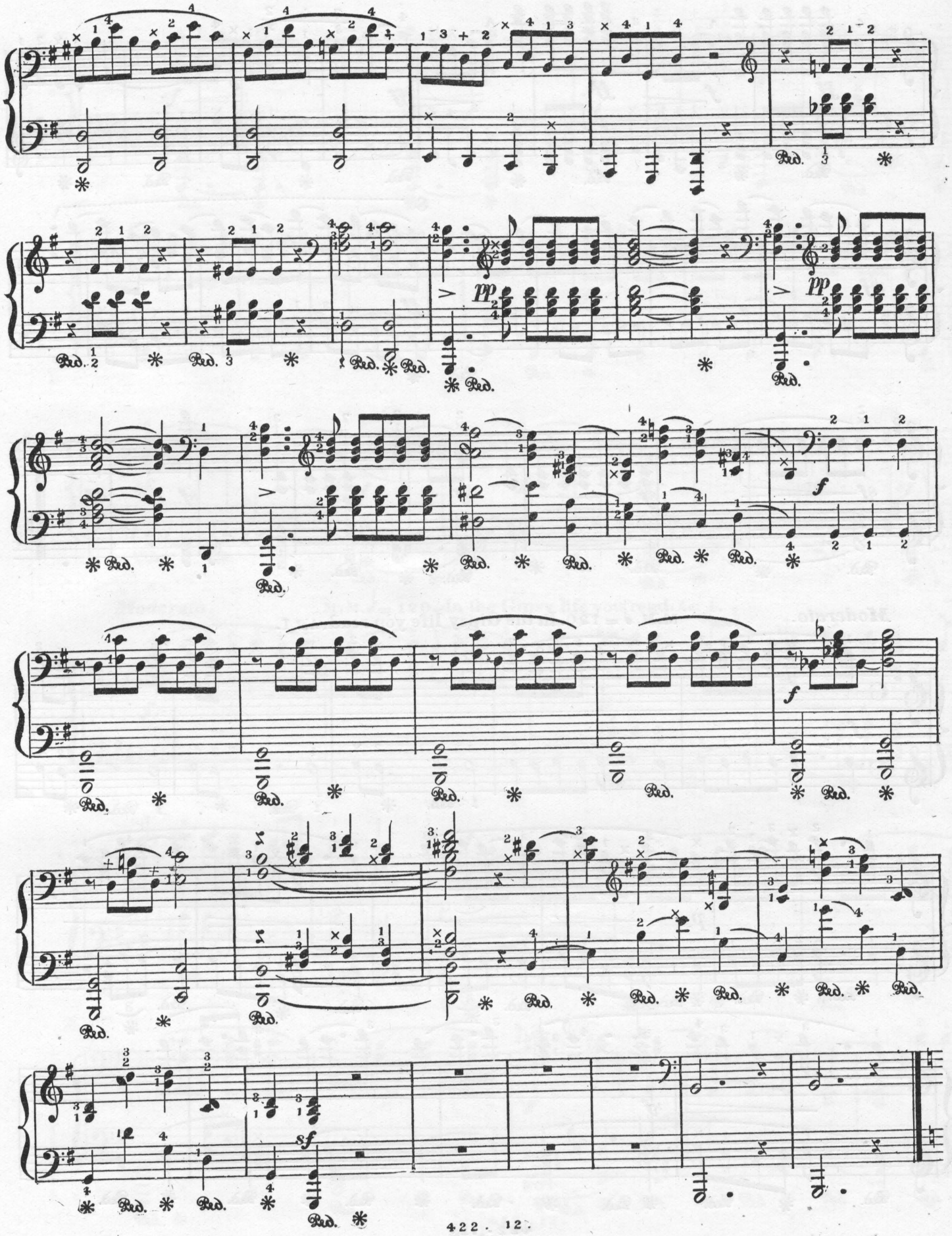
Come with a Gipsy Bride. Act II.

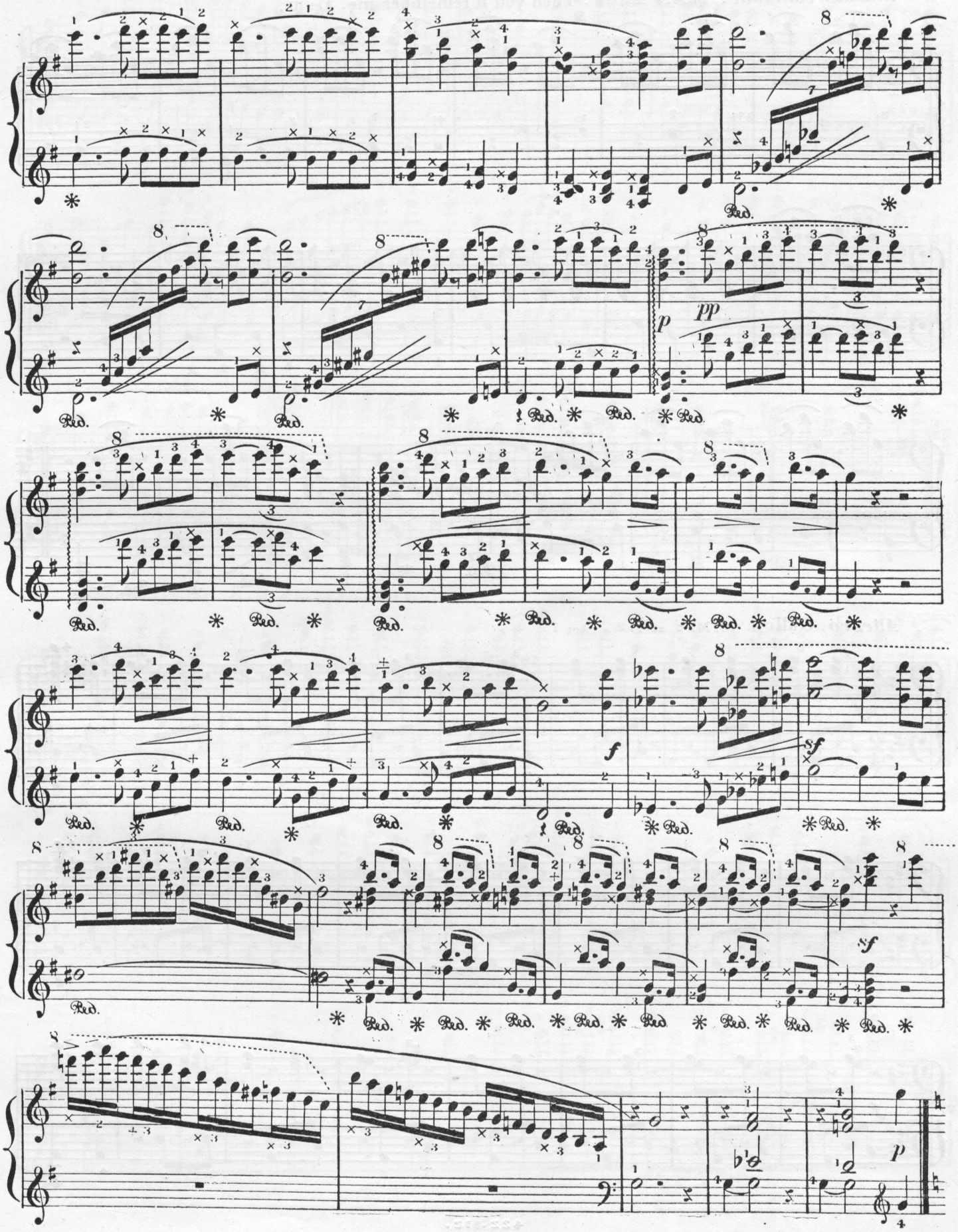


Moderato. M. M. ♩ = 120. In the Gipsy life you read. Act 1.

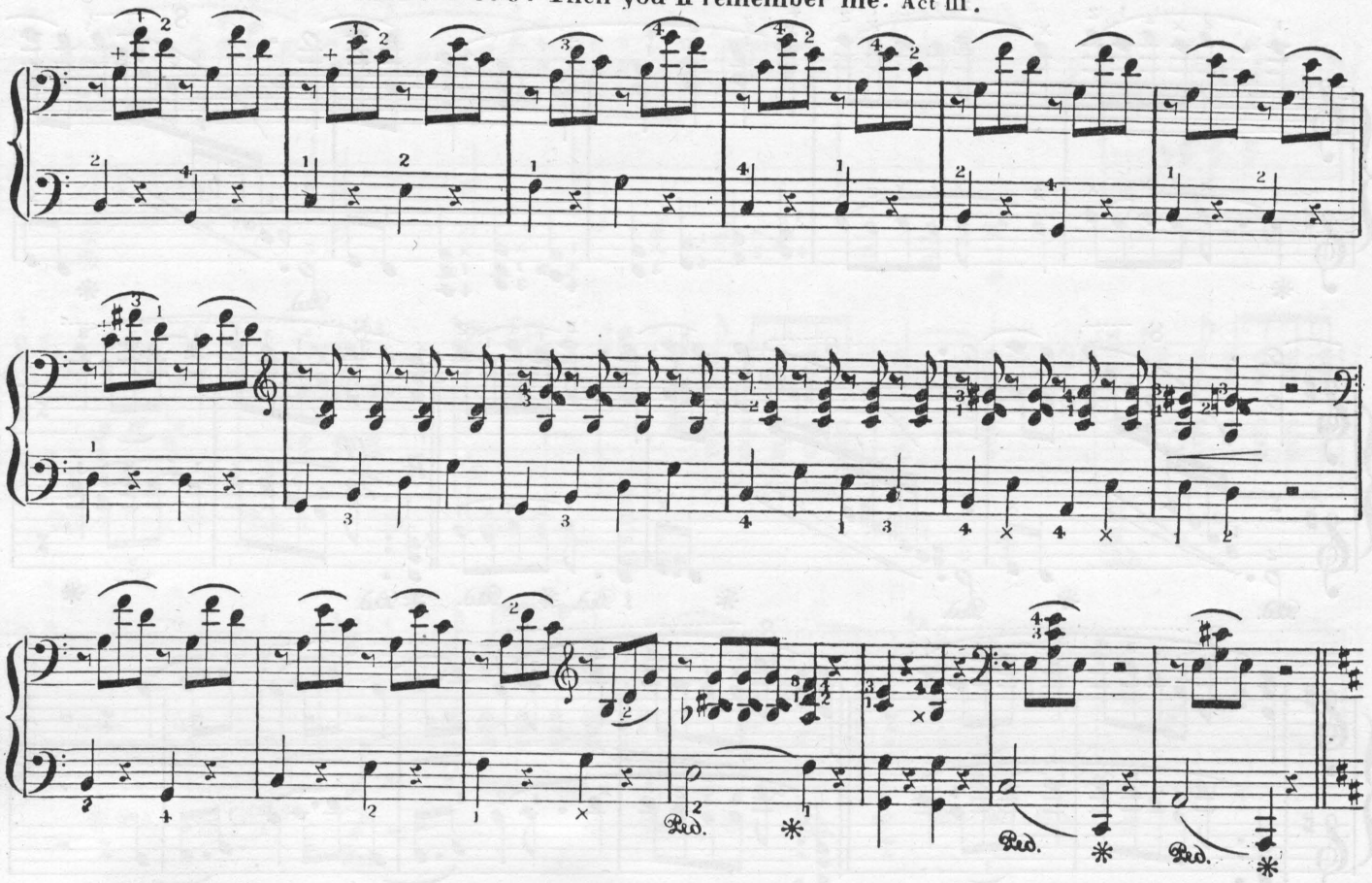
8

Moderato. M.M. ♩ = 120. In the Gipsy life you read. Act I.

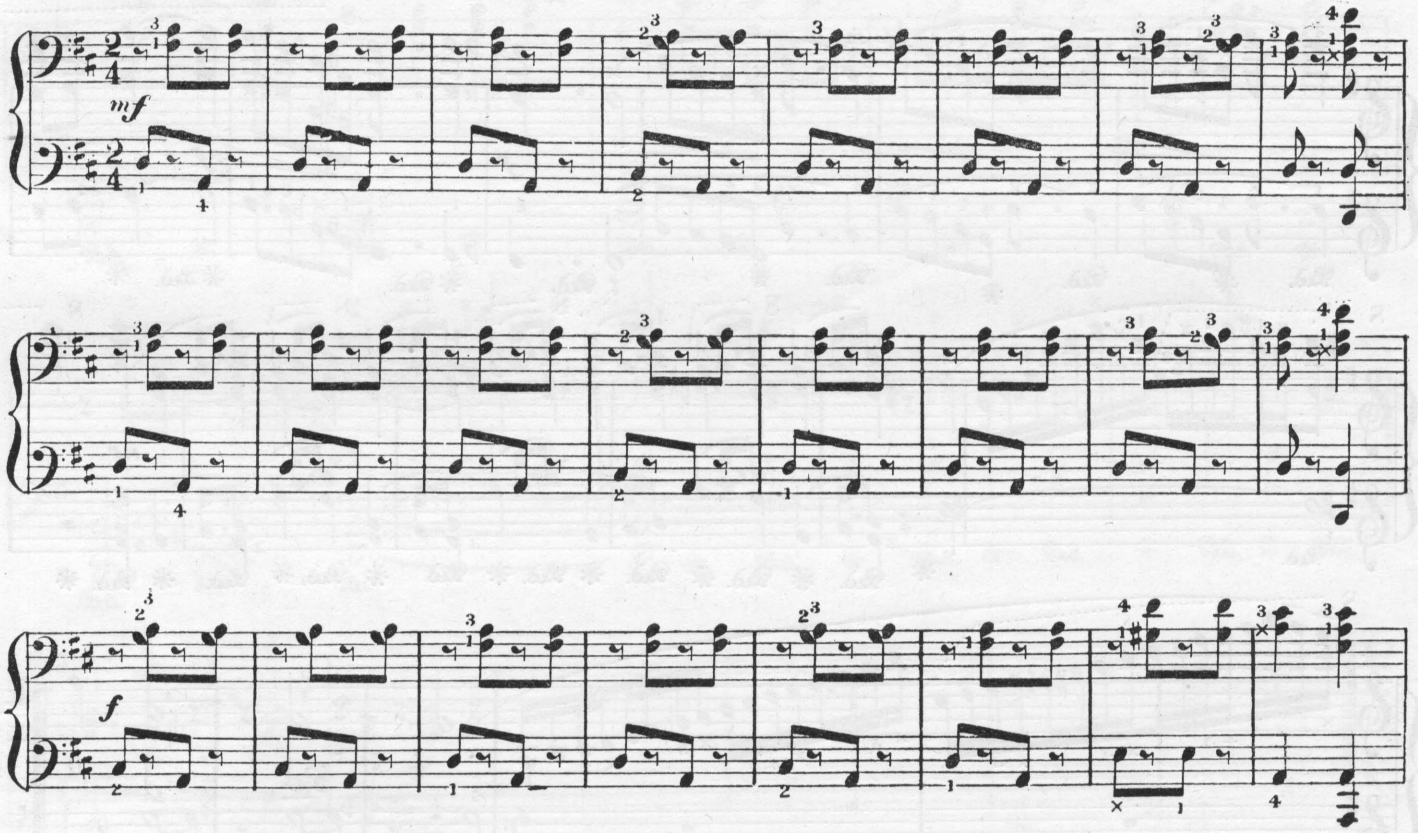

pp
pp
f
f
sf


8
pp
p
f
sf
Ped.

Andante cantabile. M.M. ♩ = 108. Then you'll remember me. Act III.

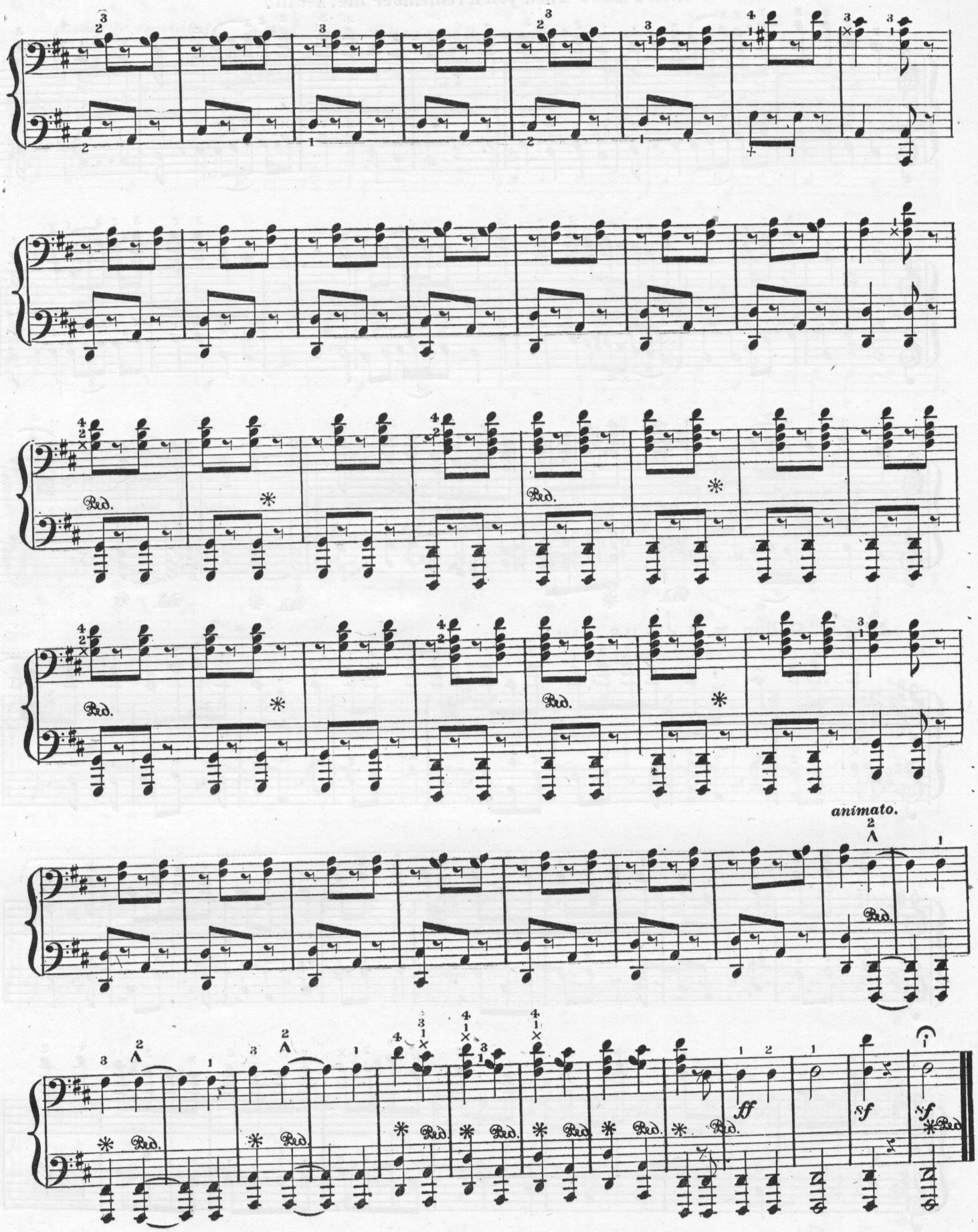


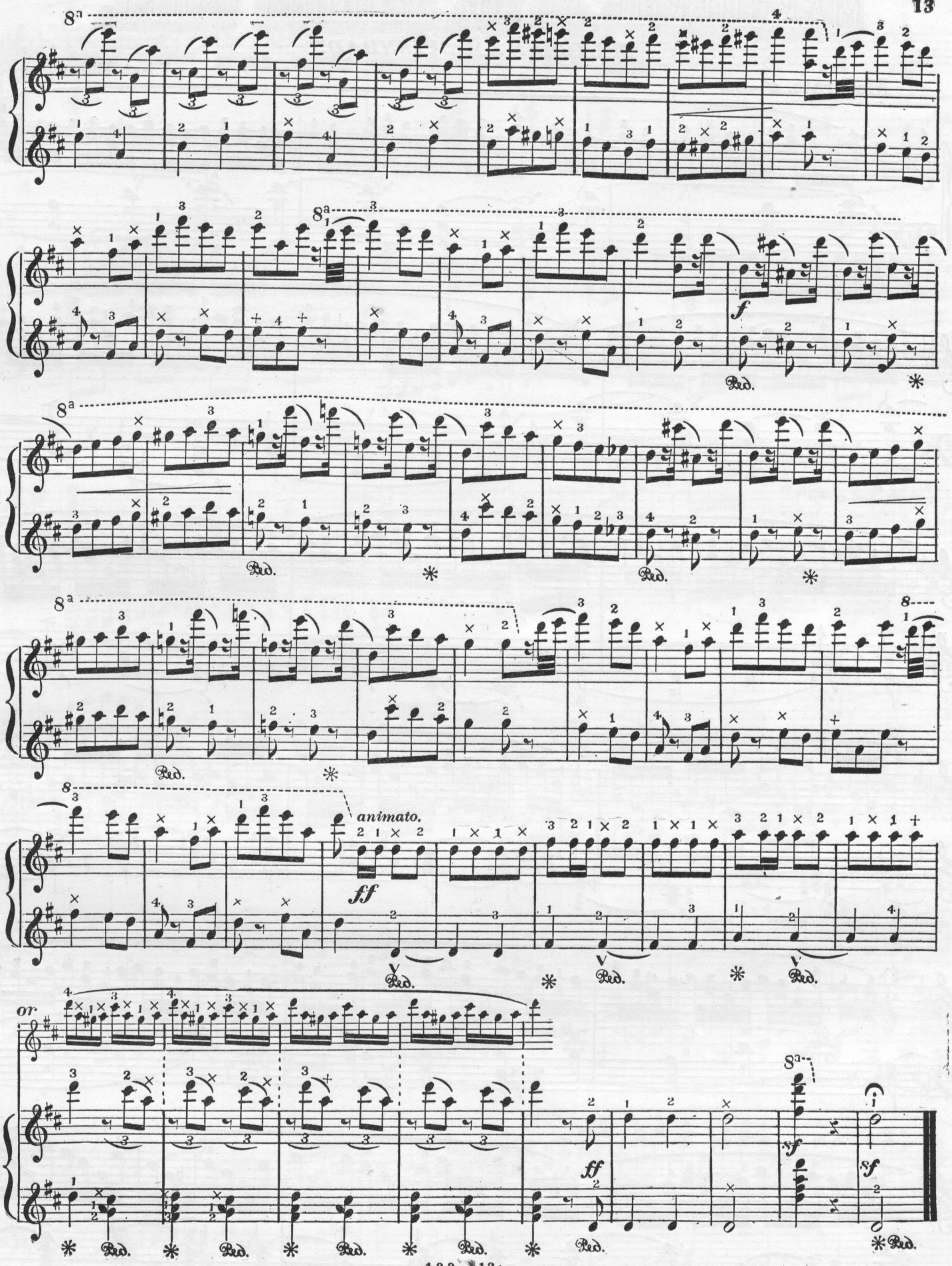
Allegro. Gallop. M. M. 𝅗𝅥 = 112. Act I



Andante cantabile. M.M. ♩ = 108 Then you'll remember me. Act III.

Allegro. Gallop. M.M. 𝅗𝅥 = 112. Act I.


Ped.
animato.
ff
sf
sf

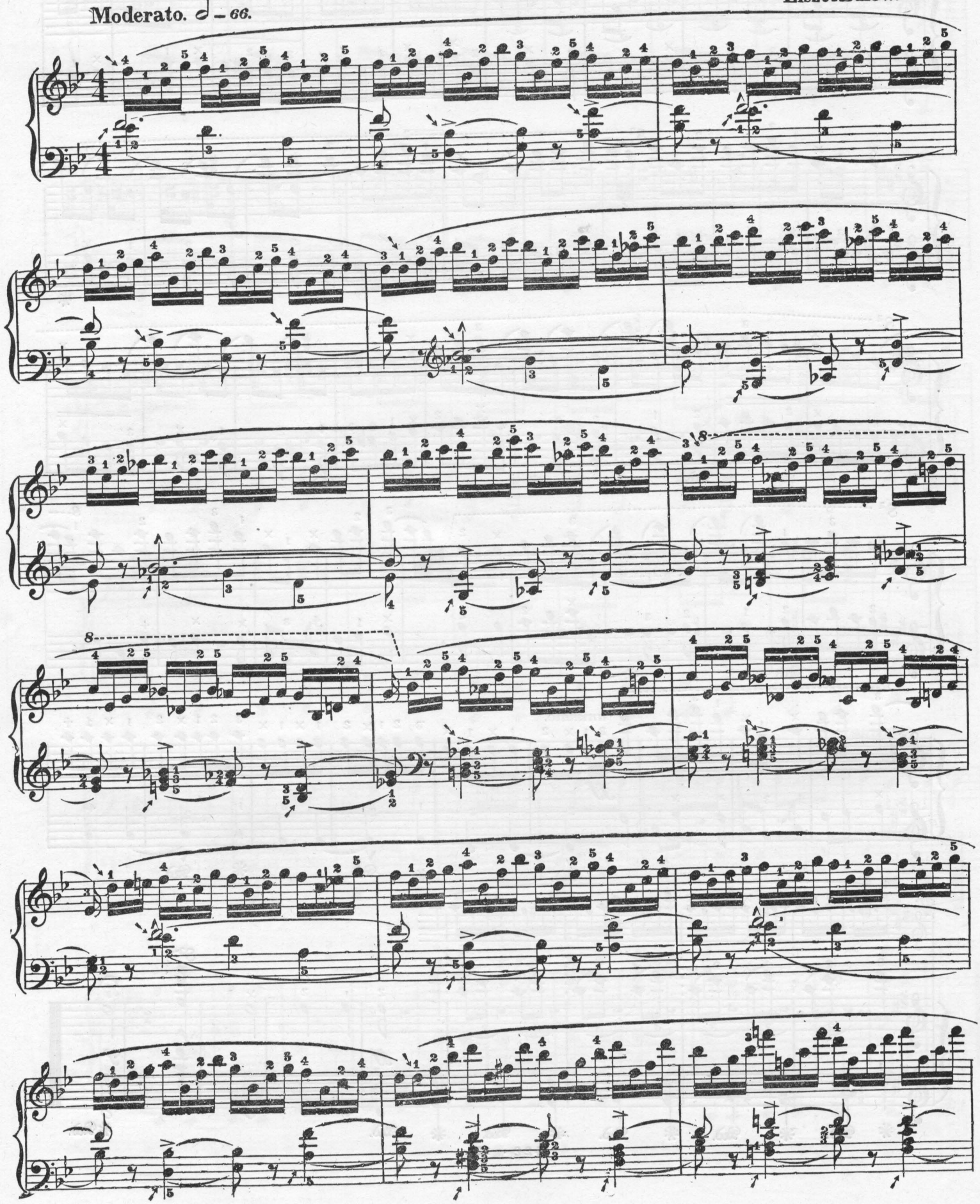

8a
f
Ped.
animato.
ff
or
sf

MARGUERITE AT THE SPINNING WHEEL.

GRETCHEN AM SPINNRAD.

Liszt-Bülow.

Moderato. ♩ = 66.



1559-22

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8

f

f

p

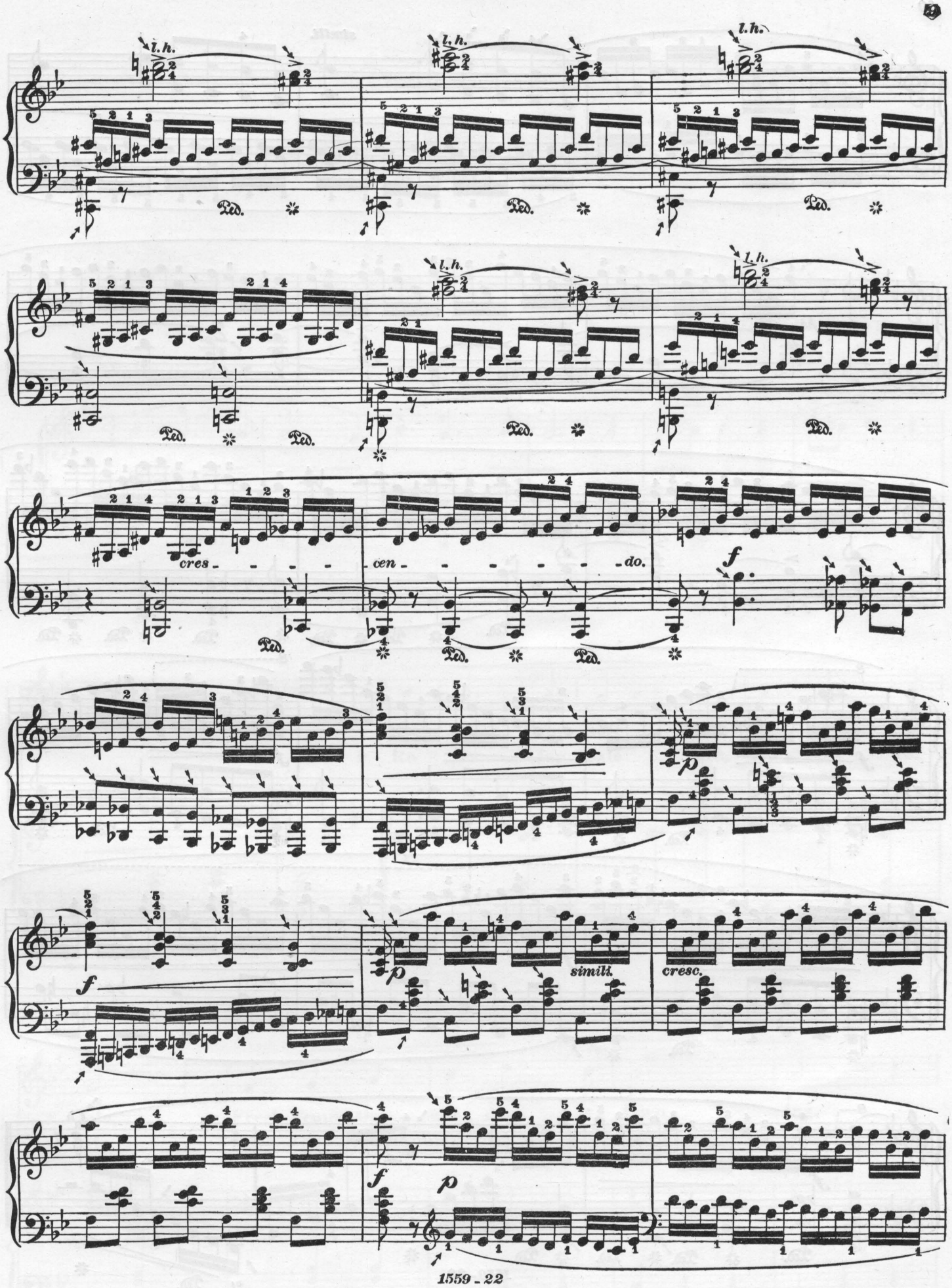
cresc.

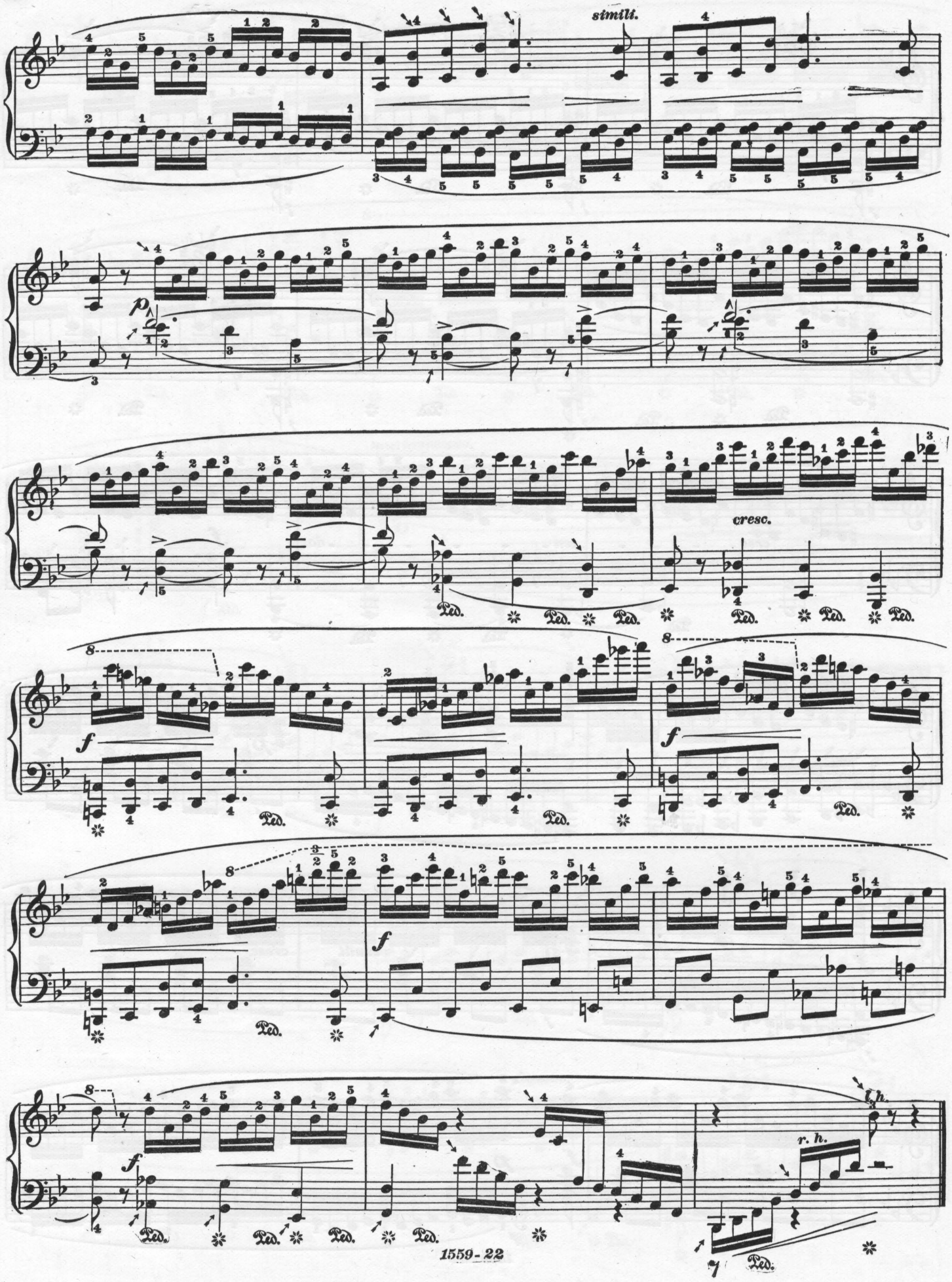
murmurando.

marcato.

l.h.

dimin.

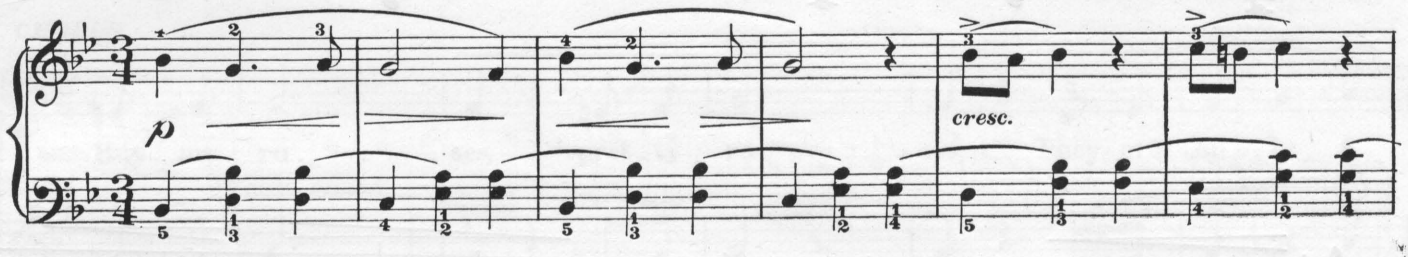

l.h.
Ped.
cres - - - - cen - - - - - - do.
f
p
simili
cresc.

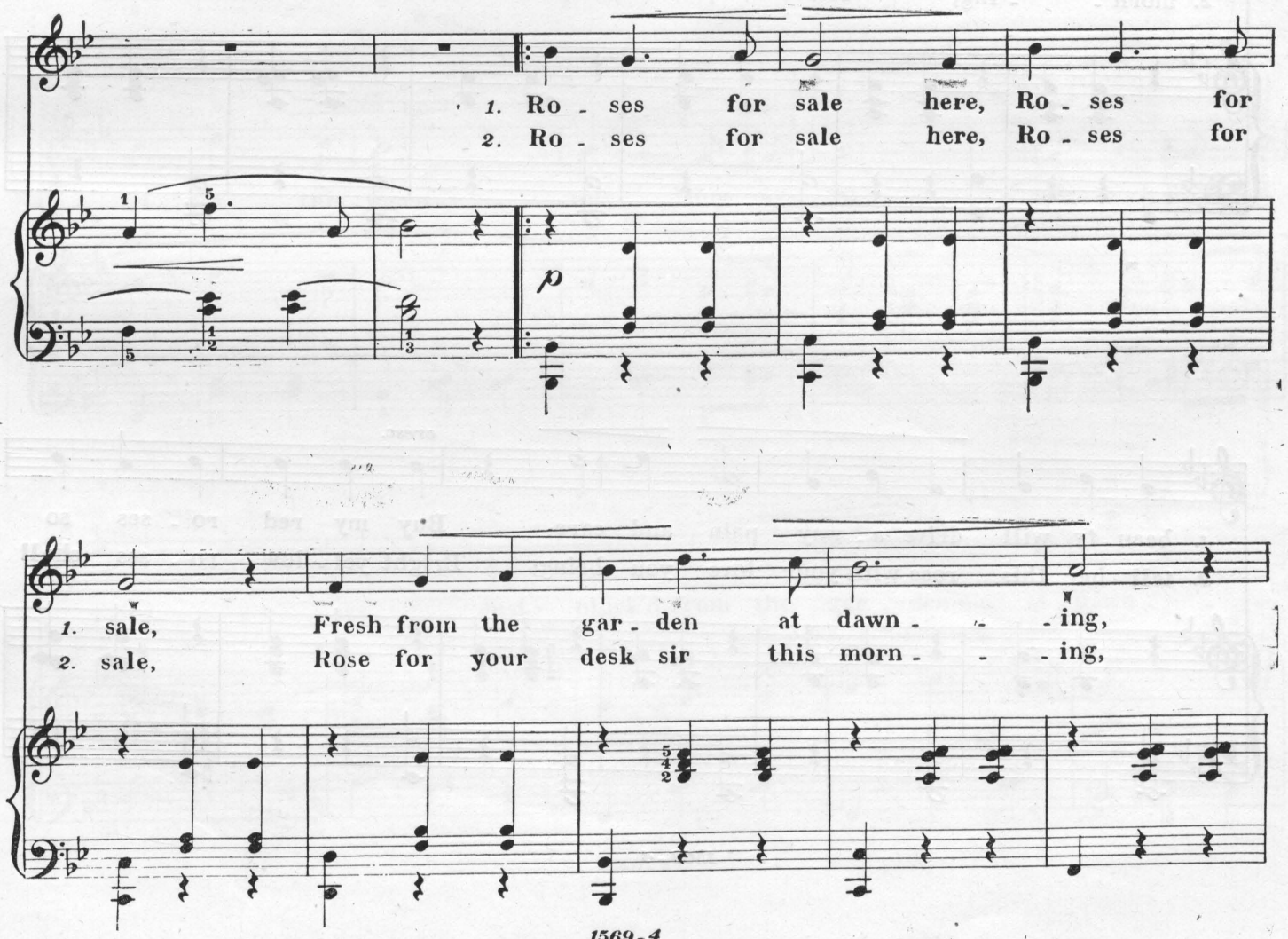

simili.
p
cresc.
f
Ped.
r. h.
l. h.

BUY MY ROSES.

EDITH KINGSLEY.

Waltz time ♩.= 80.





1569-4

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1. Ro - ses for sale here, Ro - ses for sale, Pret - ty fresh ro - ses this
2. Ro - ses for sale here, Ro - ses for sale, Pret - ty fresh ro - ses this

Flutes.

1. morn - - ing; Buy my white ro - ses so sweet and fair, Their
2. morn - - ing; Here's a pink rose, still the dew drops cling, Just

cresc.

1. beau - ty will drive a - way pain and care; Buy my red ro - ses so
2. tell her this rose with your love you bring; Bright yel - low ro - ses shell

1. rich and rare, Just a rose for your sweet - heart's hair. .....
2. love them too, Yel-low's jeal - ous they say, ar'nt you? .....

CHORUS.

Buy my ro - - - ses, pret - ty ro - - - ses, They are on - ly a

tri - fle this morn - - - ing; Buy my ro - - - ses, pret - ty

ro - - - ses Just pluck'd from the gar - den at dawn - - -

ing; Buy a rose sir, sweet-est ro - ses, May their beau-ty your

path-way keep shin- - -ing; Ro- - -ses, Ro- - -

ses, Ro - ses here for thee.....

Flutes.

MAJOR AND MINOR.

The famous pianist, De Pachmann, who will make a tournee of the United States the coming season, has already a reputation in this country notwithstanding the fame won by several other great pianists in the meantime. De Pachmann's reputation has always stood where he left when he departed from these shores some six years ago. His successes during the past two years in Europe have been tremendous and he has lost none of the magnetism with which he was gifted when last he played here. No date has been set thus far for his New York appearance, though it is reported that he will be one of the stars of the coming Worcester Festival, which will be held during the last week in September. De Pachmann's tour is under the management of Henry Wolfsohn Musical Bureau who have already started the ball rolling to make the coming tour the most successful American one De Pachmann has ever had. In connection with the name of De Pachmann everything will be done in a quiet manner as befits the standing of such an artist. All musicians, students and lovers of the piano will know at the proper time what he will play, where he will play, and when he will play.

Ever since 1869 Massanet's habits have been immutably fixed, writes Adolphe Brisson in the Paris *Figaro*. Every morning at 5 he sits down at his table and composes, because at that time there is a minimum of noise in the streets. He never opens his piano while he writes his music. When he composed "Manon" he locked himself up in a room of a hotel, where even his intimate friends had difficulty in finding him. His recreation consisted in going to the zoological gardens and feeding the antelopes. He is of amiable disposition, easily accessible to those who seek his acquaintance or advice. On his solitary walks his musical scores shape themselves in his brain. He teaches at the Conservatoire, and looks back with satisfaction to the time when, as a youth, he gave lessons at forty cents an hour, a cabman's income—minus the fee.

An English writer has made a list of musicians who have given their means to charitable purpose. Handel was liberal to the Foundling Hospital in London; Johann Strauss gave a million florins to found an asylum for aged musicians; Rossini bequeathed a large sum to found a conservatory in his native town, and he also endowed an institution in Paris for aged opera-singers; Verdi's recent munificence is well known, but in 1876 he gave a large sum to the town of Brussels, to be devoted to the musical education of gifted young artists, natives of that place. Here in the United States there have been several examples. Mr. Oliver Ditson left a considerable sum to musical charity, as also did a Philadelphia musician, Saulino, who died about a year ago.

The younger or the less advanced a student is, the more general must his training be; as he becomes more advanced and therefore better acquainted with his subject in general, he must turn from the general to the specific, the individual. Class instruction is beneficial in the beginning of his work and grows less and less useful as the individual artist in him develops. Since the specific can be built up only upon a strong general foundation, so the training must progress from the general instruction, adapted to all pupils, to the particular under which each must grow more and more distinct from the other. The one who would succeed must concentrate his energies in more special directions.

The superb violin used by August Wilhelmj has been sold to Mr. Kupferschmidt, of Chicago, for $10,000. It is unquestionably one of the great violins of the world. "When the G string of that violin is heard," said Edward Hanslick, the noted critic, of Vienna, "one seems not to be listening to one violin, but to six violoncellos." The E string is scarcely inferior. Brilliant and penetrating beyond description it is, and the other strings are worthy of them. It seemed as though the peculiar characteristics of the Stradivarius instruments, the excellence of the upper and lower strings, were more than usually marked in this one. Of course Wilhelmj's tone never came in response to any other player, but the beauty of his violin was not all in its owner.

A voice that is having many commendable things said of it is that possessed by Burt McKinney, the young bass of St. Peter's Episcopal Church. Mr. McKinney's voice gives evidence of the most careful training. He has an unusually full round tone and sings from high G to low C with ease. He has full command of breath and rare sustaining power. Much is expected of Mr. McKinney in the future and he will no doubt take up a professional career. He has all in his favor and is now in the best of hands.

Miss Emma Nevada, after an absence of nearly fifteen years from this country, will make a concert tour during the winter.

SEASON OF OPERA TO BE GIVEN AT MUSIC HALL BY THE CASTLE SQUARE COMPANY.

A contract was signed by the management of the Exposition and Music Hall Association and Henry W. Savage, manager of the Castle Square Opera Company, by the terms of which St. Louis will enjoy a season of fourteen weeks of excellent opera. The Music Hall will be thoroughly overhauled and put in shape to receive the famous organization which will perform in it. The season will open in November, shortly after the Horse Show.

According to the contract the season will be one of popular prices, which in the Music Hall will probably mean a dollar. The pick of the three companies under the management of Mr. Savage will be taken to fill the cast here. From the reputation and success enjoyed by the Castle Square company ever since its organization in Boston six years ago, it may be presumed that the principals will be the best.

The operas will be given by the Castle Square Opera Company, which is composed of American singers of high artistic repute, who are thoroughly qualified to give opera in English in a thoroughly able manner. A large and well-selected chorus of fresh voices and an orchestra of soloists will be other important factors in the enterprise. Furthermore, the operas will be given at low prices, one dollar being the maximum charge for aseat.

With this object in view, Mr. Frank W. Gaiennie, general manager of Exposition Hall, and Mr. Henry W. Savage, the proprietor of the Castle Square Opera Company, have joined hands. The Castle Square Opera Company has for two years been a permanent feature of New York's musical season. The record of the organization comprises two years in Boston, two in Philadelphia, twenty weeks each in Brooklyn, Baltimore and Washington and four months in Chicago, where last spring it scored a success unparalleled in the musical history of that city.

A force of workmen have taken possession of Exposition Hall and are making necessary preparations for the operatic season. The hall will undoubtedly become the center of musical St. Louis, as it is particularly qualified for the production of lyric works. Its acoustic properties are admirable, its location is accessible to all surface lines and its great capacity makes it possible for the management of the Castle Square Opera Company to give its productions at reasonable prices of admission, ranging from 25 cents to $1. Bargain matinees will be given on Wednesday of each week, on which occasion a great number of reserved seats may be obtained for 25 cents.

The season will begin on Monday, November 6, but it has not yet been decided what opera will be offered as the inaugural attraction. It is the intention to present each week one of the best-known and best-loved masterpieces in the operatic repertoire. The productions will be given with as great care and attention to details as if with the expectation of an extended run. New scenery, new costumes and new light effects will be provided.

"Die Meistersinger "Lohengrin," "Romeo and Juliet," "Tannhauser," "The Flying Dutchman," "Faust," "Maritana," "Carmen," "Il Trovatore," "The Bohemian Girl," "La Boheme," "Martha," "La Gioconda," "Der Freischutz," "Lucia di Lammermoor," "Rigoletto," "Fra Diavolo," "Cavaleria Rusticana," "Mascot," "Queen's Lace Handkerchief," "I'Pagliacci," "The Mikado," "Pinafore," and many other equally noted and popular works will be sung during the season.

The great resources at the command of the management will enable these operas to be superbly cast, and the principal members of the triple stock organization will appear during the season in those roles with which they are associated. In addition to a large group of choristers from the American Theater, a special permanent chorus will be selected from the musical students of St. Louis.

The popularity of Exposition Music Hall, coupled with the undoubted talent and ability in the company, is certain to command immediate success for the enterprise.

The following is from a leading New York paper:

The Castle Square Opera Company opened their season on Monday night with a capital performance of "Die Meistersinger." The production enlisted the service of two hundred people, including a cast of twenty-four principals. The scenic investiture and sartorial accessories in all acts were thoroughly satisfying and eclipsed in point of beauty all previous productions at this theater.

The already strong organization of singers at this theater has been reinforced by Mme. Marie Mattfield, who for three years was a member of the Damrosch Opera Company, and for the past two years prominent in the Melba organization. Every member of the company deserves the highest commendation for their mastery of roles which, it is needless to say, are of no ordinary difficulty. Indeed, at the present time nothing seems impossible to this clever organization, and the purchase by Mr. Savage of the scenery, property and fixtures of the operas given by the Ellis Opera Company last season protend a number of important productions on ambitious lines by the Castle Square Opera Company during the winter.

MME. MINNIE HAUK, BARONNESS HESSE-WARTEGG AT HOME.

A Lucerne correspondent writes: "Saturday is the 'at home' day in two very well known households, those of Baronee Hesse-Wartwegg and Mrs. Lorillard Spencer. It is quite 'the thing' to get in the two calls in the course of the afternoon, and thus one sees much the same people twice over.

"Mme. Hesse-Wartweeg lives at Trubschen, some little distance out of Lucerne, on the opposite side of the lake, and her villa is charmingly situated, with the lake on one side and a pine forest on the other. The baron is a great traveler, and his villa is full of the most interesting souvenirs of his former travels. He himself is a walking encyclopedia of information. His wife, who, as Minnie Hauk, used to fascinate us so, is loved by all who come in contact with her. She has the kindest of hearts, and the two are an ideal couple."

THE POOR CHORUS MAN.

A male chorus singer earns from $10 to $15 a week, and he must be content with that. Beyond the few deeper or higher notes of his voice which are essential to the composer's melody he has no place in the theatre. However ambitious he may be, the public remains wholly indifferent to him, says the New York "Press." His lot, like the policeman's, is not a happy one, and it consists in a succession of negatives. He receives no attention from the manager or stage manager; he is ignored by the principals, and to the star he does not exist; the audience gives no heed, whatsoever, to his finest efforts; the chorus girls are never so dejected in spirits that they need or accept his sympathy; the stage doorkeeper has no nod of recognition for him, because he receives no billets and adds nothing to the income of that functionary; the cabmen have no interest in him because nobody wants to take him home in an equipage; jewelers, florists and other trades people regard him with contempt; stage door mashers elbow him rudely out of their way as a thing of no importance; he receves no bouquets; opera glasses are never leveled at him; he may be as beautiful as Kyrle Bellew or Herbert Kelcey, yet nobody admires him; no sentimental letters are addressed to him, and he causes no anguish in the bosom of the most romantic of matinee maids; he is regarded by the manager as a necessary nuisance; the librettist writes no wit for him, and for him the composer invents no ditty; he cannot lose his diamonds because nobody would be interested in such a calamity; even an old maid chorus girl would not marry him; the critics continually ignore him, and he must commit murder to get his picture into the papers; he keps no scrapbook because he has no notices to put into it.

MUSICAL "DONT'S."

The London Musical Herald offered a prize and certificate for the best twelve "Dont's" for pianists. Many papers were submitted and they presented graphically the vagaries of all sorts and conditions of pupils, veritable musical microcosms. The prize winner, Miss Janet Lawson, sent the following:

Don't thump.
Don't begin to play until you are ready.
Don't count to your playing, but play to your counting.
Don't jerk your hand when you put your thumb under.
Don't play one hand after the other.
Don't play with your arms.
Don't keep the pedal down all the time.
Don't gallop over an easy part, and then stumble over the more difficult.
Don't neglect posture when practicing.
Don't nod your head when you play an emphatic note.
Don't pass over a difficult bar until it is mastered.
Don't be late for your lesson.

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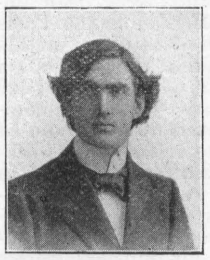

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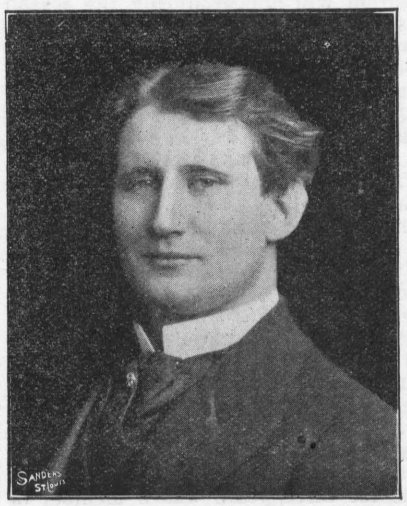

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